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# KNIGHT LETTER

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*The Lewis Carroll Society of North America*



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*On the Cover:*

Detail from John Tenniel's two-page spread entitled

"Mr. Punch's Odd-Fisheries Exhibition For 1884"

from *Punch's Almanack for 1884*, December 4, 1883.

He portrayed the Walrus more realistically than in *Looking-Glass*, but comically gave the Carpenter the form of a sawfish, complete with paper hat. Note also the well-shod Oysters and the Mock Turtle.

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Welcome to the new incarnation of the *Knight Letter*! We have long described it as a “newsletter”, but that is a title more appropriate for a small group’s tidings, and the truth is that in recent years it has been growing towards becoming, not quite an academic “journal”, but a “magazine”—and so we shall henceforth refer to it, and hope you will as well.

In keeping with that, please welcome on board **Andrew Ogus**, a book designer by trade, who has revamped the design and will be doing the layout. Andrew is a longtime Carrollian and was one of the founding members of the West Coast Chapter in 1979.

Some of the important changes, such as the Table of Contents and more prominent headings (and this issue’s cover) were suggested by **Matt Demakos**, who may be sharing some editorial duties in the future.

We have split the contents of this and future issues into two distinct sections, both named after the handmade magazines the young Charlie Dodgson produced for the amusement of his family. “The Rectory Umbrella” contains articles of a scholarly or popular nature, and “Misch-Masch” is a potpourri of features.

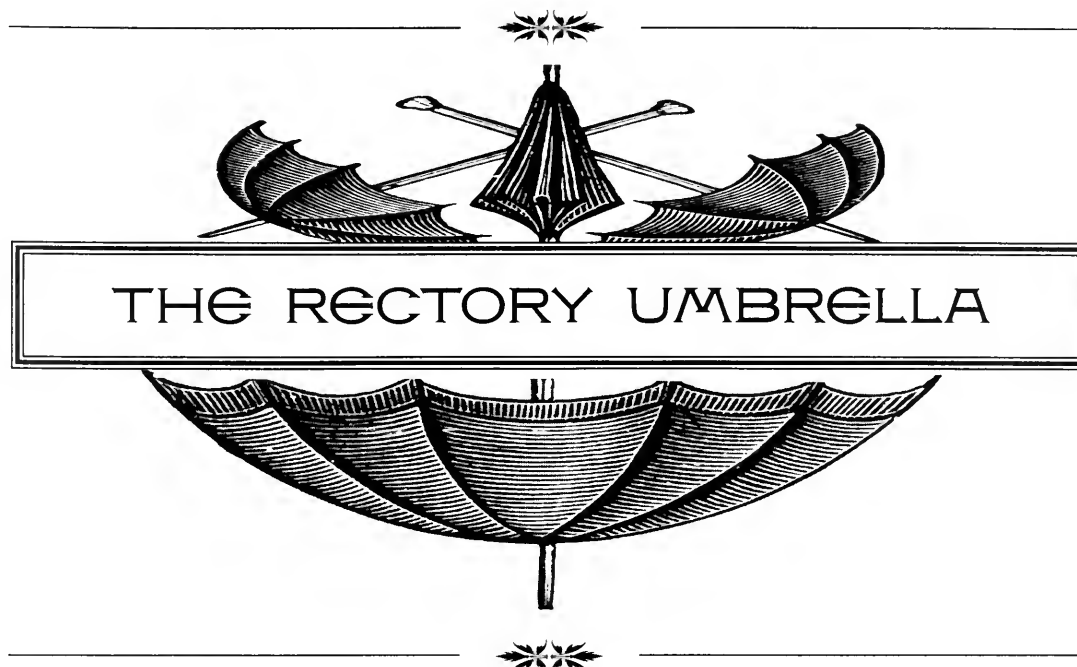
Our contributors, other than those credited in bylines, include: Earl Abbe, Fran Abeles, Joel Birenbaum, Lllisa Demetrios Burstein, Sandor Burstein, Angelica Carpenter, Matt Demakos, Jonathan Handel, August Imholtz, Clare Imholtz, Janet Jurist, Devra Kunin, Hugues Lebailly, Charles Lovett, Stephanie Lovett, Lucille Posner, Sandra Parker Provenzano, Jenifer Ransom, Mark Richards, Andrew Sellon, Alan Tannenbaum, Alison Tannenbaum, Edward Wakeling, Cindy Watter, and Germaine Weaver.

A few more notes, whilst I have your ears. First, any comments that are *[italicized and enclosed in square brackets]* are mine, as are all unsigned articles. Second, punctuation. I personally prefer the more “logical” British rules of punctuation, according to which the only things inside quotation marks are things actually being quoted, in opposition to the American style, which forces all commas and periods inside of them. I also leave any article submitted by those whose allegiance is to the British Crown with their own punctuation and spelling.

I am also deeply indebted to **Edward Wakeling** for his corrections and comments, some of which are included within, and some at the end of, various items.

Excelsior!!

Mark Burstein



## OUR KIND OF TOWN

MARK BURSTEIN WITH JOEL BIRENBAUM

**A**h, Chicago. “*One town that won’t let you down/ It’s my kind of razzmatazz*” (Sammy Cahn/Jimmy Van Heusen), “*That toddlin’ town, that toddlin’ town*” (Fred Fisher), “*Stormy, husky, brawling, City of the Big Shoulders*” (Carl Sandburg), “*And All That Jazz...*” (Fred Ebb).

Friday, April 11<sup>th</sup>, was a beautiful, sunny day in Aurora, Illinois, but some might have wondered why the Maxine Schaefer Memorial Reading was being held forty miles west of Chicago at Greenman Elementary School, certainly not the most convenient location. The dramatic reading by Andrew Sellon and Patt Griffin was watched with an intensity that was beyond expectations in the overly warm room. Sixty-eight fourth grade students hung on every word and took in every change of facial expression. Then came the time for questions. The first six or seven questions dealt with acting, including “Do I recognize your voice as a character on TV?”. The nine of us present exchanged bewildered glances; this had never happened at a reading before. It turns out that there is a strong drama program at the school and there were more than a few would-be actors in the audience. Alan Tannenbaum turned the focus back to *Alice* by asking the ever-popular “Who is your favorite character?” After that there were only a few acting questions interspersed among the literary, the most thoughtful of which was, “Was the Cheshire Cat a spirit? He seems to appear whenever necessary. Is he there all through the story, invisible?”. If you’re wondering whether *Alice* is still relevant to fourth graders, it clearly is, and at the end of the day, nobody was wondering why we were at Greenman School. As I have often said, this program is the best thing that the LCSNA does and we should all be very proud. ~Joel Birenbaum

**T**he Windy City certainly lived up to its name for our Spring meeting, as a sparkling, pleasant day would instantly morph into icy blasts merely by turning a corner. However, as Joel had designed the meeting so well, this was kept to a minimum.

The Society met Saturday morning April 12<sup>th</sup> at the Newberry, a premier research library specializing in the “history and culture of western Europe from the Middle Ages to the mid-twentieth century and the Americas from the time of first contact between Europeans and Native Americans”. Founded by Walter L. Newberry in 1887 and housed in a building completed in 1893, the library, free and open to the public, can be virtually visited at [www.newberry.org](http://www.newberry.org). Attendees divided into two groups and were shown some highlights from their holdings by Joel. Here is his report:

What is the use of having a meeting at the Newberry Library if we don’t take advantage of their treasures? To this end, I chose five Carroll items unique to the Newberry for viewing. The first item was an 1865 *Alice* and, oddly enough, we had many members who had never seen one close up. I pointed out the printing flaws that caused Tenniel to request that the edition be recalled. The uneven printing of illustrations was quite clear: some too light and some far too dark. Bleed-through (being able to see the printing on the reverse side of a page) was evident on pages with extensive white space. It was agreed that Tenniel had reason to be upset. We also saw five original drawings believed to be by the Dalziel brothers, the engravers of the *Alice* illustrations, and one by Tenniel. [Did you know that “Dalziel” is properly pronounced “D.I.L.”?] The next group of items we saw was a presentation copy of *The Nursery*



Andrew Sellon and Patt Griffin enchant the crowd at the Maxine Schaeffer reading. (All photos by Alan Tannenbaum.)

"Alice" and the original woodblocks for the illustrations. We talked about the differences between the illustrations of *The Nursery "Alice"* and those of *Alice's Adventures*. The former are larger, in color; Alice has a different style of dress and is wearing a bow in her hair. I then showed three of the illustrations and asked the group to find the same printing error in each. At the third one I told them that the error was related to Alice. Nobody could see the error. I explained the color printing process, which was that a base plate was used to print the black outline (same as for a black and white illustration), then a separate block was used to apply each color. In the three illustrations I showed them the hair bow was not present in the base block and was only added in the color block. This brings up many questions about how much of this process Tenniel was involved with, who did the base plate, and who did the color plates. The next major flaw that I found was in the "Duchess' Kitchen" illustration. Nobody found this one either. Since the illustrations were larger it was necessary to use multiple pieces of wood to create a single block. In the case of the illustration in question, six pieces of wood were connected to form the block. There is a very light horizontal line on the middle right side of the illustration caused by a slight separation between the wood pieces. After I chastised everyone for not seeing this, I admitted that I didn't find it myself until I saw the actual separation in the woodblock. The split is much wider now, as the wood has warped over the years. The condition of the blocks is also why Macmillan has not produced a limited edition of *The Nursery "Alice"* with illustrations from the original woodblocks [as they did with the two canonical books in 1988].

~Joel Birenbaum

Speaking of the City of Big Shoulders, we met for lunch at Mike Ditka's, whose namesake owner apparently has something to do with a local sports franchise. Lunch was quite convivial and surprisingly tasty.

After bracing ourselves and slogging our way back to the Newberry, the meeting began with a welcome from our President, Alan Tannenbaum. Charlie Lovett discussed the re-formation of the Publications Committee (see p. 35) and read a tribute to the late Philip Dodgson Jacques (see p. 33).

The purpose of the Stan Marx Memorial Outreach Fund, named for and funded by a founding member of our Society and our first President, is to enable us to continue to bring into being the kind of exciting and eclectic events and adventures that were the hallmark of Stan's approach to life. Hence our first speaker, joining the company of such previous recipients as Nina Demurova, the noted translator of Carroll's works into Russian, and William Jay Smith, former Poet Laureate of the U.S., was Douglas Hofstadter, Professor of Cognitive Science and Computer Science at Indiana University, Director of the Center for Research on Concepts and Cognition, and Adjunct Professor of Philosophy, Psychology, History and Philosophy of Science, and Comparative Literature, whose first book, *Gödel, Escher, Bach: an Eternal Golden Braid*, subtitled *A Metaphorical Fugue on Minds and Machines in the Spirit of Lewis Carroll*, was awarded both the Pulitzer Prize and an American Book Award in 1980,<sup>1</sup> and a favorable review by Jon Handel in *KL* 15 (March 1981).

In 1981, as Martin Gardner was retiring his "Mathematical Games" column in *Scientific American*, Hofstadter began his own feature in that revered space, titling it "Metamagical Themas", an anagram of Gardner's title.<sup>2</sup> Among his other works is *Le Ton beau de Marot: In Praise of the Music of Language*,<sup>3</sup> which spins off a charming and deceptively simple sixteenth-century poem and some 88 different translations of it, into an exhilarating meditation on creativity, imagination, constraints, linguistics, life, love, and loss. It is structured similarly to *GEB*, with chapters consisting of light preludes and deep fugues. (Doug had also been kind enough to address the West Coast



Ruth Berman,  
Charlie Lovett



Douglas Hofstadter,  
George Bodmer



Chapter of our Society in 1981, and portions of that meeting went out on the BBC World Service.)

This Stan Marx Lecture was not particularly, in fact not at all, *about* Lewis Carroll. Rather, it was exactly the sort of speculation that Dodgson/Carroll, word *maven* and philosopher extraordinaire, would have thoroughly enjoyed. Certainly he would have been fascinated by the linguistic conjectures. Dodgson, of course, also kept up with the leading edge of the physics of his day (owning a well-read copy of Hinton's *The Fourth Dimension*; creating the *gedankenexperimenten* in *Sylvie and Bruno*, etc.).

Hofstadter's talk, entitled "The Surrealistic Curvature of Semantic Space around a Neutron Star", was not nearly as frightening as his title. Taken by and large from Chapter 11 ("Halos, Analogies, Spaces and Blends") of *Le Ton beau de Marot*, he began by quoting the passage below.

A word being the name of a concept, and a concept being a class of items linked by analogy, and people by nature being creative and ever finding new analogies, a word's connotations are consequently oozing continually outwards to form an ever-larger and blurrier nebula as more and more analogies are recognized as legitimate and welcomed by the culture. A table thus acquires legs, a mountain acquires a foot, ships venture into space, sopranos sing high and basses low, books have jackets, families have trees, computers have memories, salad is dressed, wine breathes, cars run, hearts dance, a storm threatens, actors become stars, friends give you a hand, ideas bloom and die, hopes soar, hearts melt, Suzi is bubbly, Sami is dull, their marriage crashes, hearts break, companies fold, stocks plummet, the Yankees cream the Braves, viruses invade PC's, PC's get immunized, critics give feedback, I see your point, sockets are female, plugs are male, gay couples get married, the H-bomb has a father, all people are men, all men are brothers, all brothers are Greeks, Greek

sisters are cool chicks, cool chicks are good guys, words have halos, you get the picture . . . Well, you get the picture. Words have halos.

As we curious little humans explore our awesome universe, we are constantly forced to borrow old words to describe new phenomena.

Language is constantly being stretched. Hofstadter's example was taken from the novel *Dragon's Egg* by Robert L. Forward,<sup>4</sup> which was in turn based on an idea by Frank Drake,<sup>5</sup> namely, *what would "life" be like on the crust of a madly whirling, superdense, enormously hot neutron star?*, where there are no atoms, no chemistry, where gravity and electromagnetism are not important (the "strong {nuclear} force" being omnipotent), and everything moves millions of times faster than we do. The novel has characters, civilization, conversations. But what, *vide* Humpty Dumpty, do the words *mean*?

The novel necessarily uses the "homey, familiar medium of the English language" to project the reader into this extraordinarily alien world. Consequently, words get stretched to their very limits—and perhaps beyond them—via metaphor and analogy; primordial issues of translatability and comprehensibility necessarily arise when two universes of enormous disparity come into interaction.

Hofstadter's talk "homed in on the central riddle of the novel's language, indeed, the central riddle of the language as a whole: under what circumstances should one take a word or phrase devised for one narrow type of situation and apply it to other situations that had never been dreamt of when it was born, and to which it was never intended to apply? When is the strain so great that a new word must be made up?"

*Mutation* and *mathematics*, Hofstadter says, are of one order of stretching our language as understood on the neutron star. *'music'* and *'fast-food'* of a second order. *'animals'* and *'videos'* of yet a third. Even after one accepts





L: August and Clare Imhotz; R: Stephanie Lovett, Nina Weigl, Andrew Sellon; Inset: Anastasia Almerio-Kopp and her parents

Forward's premise of life among the *cheelas*, how does one understand such word-concepts as "giggle" and "munch"?

After many mind-stretching (and quite humorously delivered) ideas, he left us considering what words might mean in a "life-form" which is just patterns of interactions, such as the cellular automata found in John Horton Conway's "Game of Life" (described in Martin Gardner's column in 1970) and, further, what about using these same words to describe phenomena in the spaceless, timeless "world" of pure numbers? When or where does their amazing flexibility finally come to a halt?

I'm sure these speculations would have kept Rev. Dogson buzzing until the wee hours.

Our next speaker was Ruth Berman, authority on, and talented author of, fantasy literature. Her talk, entitled "*Alice* as Fairytale and Non-Fairytale", began "For Carroll, it was always obvious that *AW* and *TLG* were fairytales. In the formal prefatory poem to *TLG* he emphasized the term by using it three times over . . . Informally, he described the books as fairytales in his diary and letters (e.g., June 10, 1864, when he wrote Tom Taylor, 'I should be very glad if you could help me in fixing on a name for my fairy-tale,' undeterred by the absence—which he pointed out to Taylor—of any fairies in the story.)" Alice herself says "When I used to read fairy-tales, I fancied that kind of thing never happened, and now here I am in the middle of one!"

On the other hand, Robinson Duckworth termed it an "extempore romance", and for a modern reader, the term "fantasy" may seem more apt than "fairy tale". That sense of the word "fantasy" did not yet exist in Carroll's day, but other terms he might have used, besides "romance", might have been "adventure", "dream", "vision", "tale", "wonder-tale", or "beast-fable". Berman then offered speculations from various experts, such as J.R.R. Tolkien (whose essay "On Fairy-Stories" argued that the

*Alice* books, precisely because they were dream-visions, could not be fairytales), Roger B. Henkel, Vladimir Propp, Frankie Morris, John Docherty, Ronald Reichertz, Björn Sundmark, and Nina Demurova, all of whom had precise qualifications and definitions, often conflicting with each other's, for exactly what constituted a "fairy-tale".

She then speculated that Carroll seemed, at least briefly, to have considered using some more traditional fairytale characters in *AW*, of which one proposed title had been *Alice's Hour in Elf-Land*. His own illustrations to *Underground* include a drawing of Alice about to open the door in a tree, and the foliage is full of hidden faces and figures along the lines of Holiday's vanishing Bellman (*ms.* p. 67; see page 43 of this issue). "Most of the images are so abstract and sketchy that they might be considered accidents of shading, except that there are so many of them, and a few are considerably more detailed than the rest." Berman pointed out on a slide a cat-head and various sprites, gnomes, and little men resting among the branches, and also showed us some of his possible sources for the images, from a photograph of the eight-year-old Ellen Terry as a mossy-garlanded Puck in 1856 in *A Midsummer Night's Dream* to various contemporary lithographs. In his later writings, of course, he did write about literal fairies in the sprite Sylvie and the elfin Bruno.

Berman concluded, "For Carroll, the tension between fairytale and non-fairytale was fruitful—rather like his own description of the perfectly balanced hesitation that produces the portmanteau . . . Carroll's delicate balance between what was and wasn't fairytale provided one way of expanding the realm of wonder."

George Bodmer, Chair of the English Department and Professor of English at Indiana University Northwest, gave us our final talk in his fascinating "All Eyes on Dr. Rosenbach". Dr. A.S.W. (Abraham Simon Wolf) Rosenbach was the most illustrious book and manuscript dealer





L: Fred Ost and Harriet Robbins-Ost; R: David Schaeffer; Inset: Doug Hofstadter, Lllisa, Martin, and Mark Burstein

in the world during the first half of the twentieth century, and set the standard for those to follow. Selling glamour along with his “gold standard” material, happily during a peak period of redistribution of wealth (largely from noble European families to American industrialists), he built great collections which often became libraries, such as the Widener, Folger, and his own Rosenbach.

Professor Bodmer took us inside Rosenbach’s life, from his early childhood enchantment with the world of books in his uncle’s shop through his collegiate studies and the founding of his own company. One wouldn’t call it his “bookshop” because it was his wise decision to sell sizzle along with the steak by inviting prestigious bibliophiles to his lavish house, replete with thick rugs, period paintings, and an English butler, then plying the guests (clients) with whisky (even during Prohibition) and fine cigars, and bringing books out from steel-doored vaults in gloved hands.

He was in a strong position when the *Underground* manuscript was offered for sale through Sotheby’s by Alice Hargreaves in 1928, and he purchased it for \$75,259. (Bodmer’s inspired reading of the breathless recounting of the sale from *The New York Times* was quite fun.) Of course, being a dealer, he had to sell it, and the lucky buyer was Eldridge R. Johnson of Camden, New Jersey, an engineer who had improved the motor in gramophones and eventually had become the head of the Victor Talking Machine Company (it was his terrier who listened at the horn, providing the logo). Selling the company to Radio Corporation of America (thenceforth RCA Victor) for a cool forty mil provided the needed cash.

When Johnson’s heirs sold the book at auction in 1946 through the Parke-Bernet Galleries, it was Dr. Rosenbach, then 70, who bought it back—for \$50,000. [*How did it manage to lose 33% of its value? Quite a bargain!*] He then spearheaded the drive to purchase it for the Library of Congress, who would then donate it in the name of the American people to the British Library, where it remains on display at the British Museum to this day.

Rosenbach’s life was certainly about more than this little manuscript, as was Bodmer’s talk. You can get an idea of the astonishing diversity of Rosenbach’s breathtaking holdings by visiting the Rosenbach Museum and Library in Philadelphia, going virtually to [www.rosenbach.org](http://www.rosenbach.org), or reading about the Society’s visit there in KL 52.

Lisle is a smallish town about 20 miles west of Chicago, home to the fabulous Birenbaum collection and the equally fabulous Birenbaums. Joel and Debbie were gracious hosts to our rowdy group and served up a glorious banquet of EATMES and DRINKMES which, along with scintillating conversation, made for a fine and memorable evening.

*“Baby don’t you wanna go / Back to that same old place / Sweet home Chicago” (Woody Payne).*

1. Basic Books, 1979, recently reprinted in paperback (see p. 00)
2. Collected into book form as *Metamagical Themas: Questing for the Essence of Mind and Pattern*, Basic Books, 1985
3. Basic Books, 1997
4. Ballantine Books, 1980
5. Founder of SETI (Search for Extraterrestrial Intelligence) Institute. Note the subtle tribute in the title as Drake implies *Draco* (L., “dragon”).



# On a Walrus Train of Thought: Carrying a Couple of Things Too Many

MATTHEW DEMAKOS

## STOP ONE: ON A RAIL OF LONG DASHES

One of the most famous stanzas Lewis Carroll ever wrote, and certainly the most quoted stanza in “The Walrus and the Carpenter”, contains a reference that escapes readers and scholars alike, time after time. After the title characters seduce the Oysters and fatten them up with a long walk of a mile or so, the Walrus comforts them with the following speech:

‘The time has come,’ the Walrus said,  
‘To talk of many things:  
Of shoes—and ships—and sealing-wax—  
Of cabbages—and kings—  
And why the sea is boiling hot—  
And whether pigs have wings.’<sup>1</sup>

Here, Carroll intentionally imitates the style that Victorian books used for listing a chapter’s content. This style, placing a long dash between the topics, pervaded the books of the era. The style can be seen in many editions of Darwin’s *On the Origin of Species*<sup>2</sup> or in the current novel *Gould’s Book of Fish*<sup>3</sup> by Richard Flanagan, whose book designer appropriated the typography for the story of William Buelow Gould, a real-life English forger in the 1830s. To illustrate the point, however, Chapter VI of El-isha Kent Kane’s then-popular book *Arctic Explorations*<sup>4</sup> (1856)—a book with frequent mentions of walruses but which has no bearing on the poem—lists the topics as:

Closing with the Ice—Refuge Harbor—Dogs—Walrus—Narwhal—Ice-hills—Beacon-Cairn—Anchored to a Berg—Esquimaux Huts—Peter Force Bay....

On the first page of each chapter, the books often repeat the chapter topics similarly. With this ubiquity, a Victorian reader would easily have grasped Carroll’s stylistic reference, especially with the introduction about “many things”, and with the last two lines sounding like chapter topics in and of themselves (“And why the sea is boiling hot— / And whether pigs have wings”).

But the reference simply flies over the heads of modern-day scholars, in the shape, no doubt, of a pig with wings. “This old-fashioned list of *questiones disputatæ*,” writes Peter Heath in *The Philosopher’s Alice*,<sup>5</sup> “identifies the Walrus as an adherent of scholastic natural philosophy . . . or at best as one of those who will some day publish his philosophical essays for posterity to leave unread.” Perhaps so, but since Carroll alludes to a chapter’s contents, to contemporary readers the stanza could have suggested one nonsense essay of many things, not several “essays.” Likewise, Stephen Leacock, in *Last Leaves*,<sup>6</sup> writes of the speech, “Anybody who has ever looked over the thing

called the agenda of a scientific society, meaning the mixture of things they propose to talk about, will recognize at once the type.” Again, perhaps so, but with Carroll’s reference, the plural “things” more likely refers to the elements of *one* topic.

Carroll leaves little doubt on the matter, actually. After this speech, the oysters immediately cry out, “But wait a bit . . . Before we have our chat.” Carroll chose the singular “chat” and not a plural noun, indicating how he, a Victorian, read it.

## STOP TWO: READING RAILROAD BETWEEN THE LINES

This stanza—given Carroll’s own intentions above—poses an unanswered riddle, like Carroll’s unanswered riddle about a raven and a writing desk.<sup>7</sup> Since Carroll presents the lines in the style of a chapter’s contents, what chapter title could incorporate these “many things”?

One possible answer could be “Hunting the Walrus.” Eskimos made shoes and boats from walrus hide. Northerners made ship ropes and ship sealant from walrus hide and walrus oil. “Ceiling whacks” describes a once-preferred way to kill walruses without scarring the hide. Cabbages may refer to “savages,” like La Roche (“a rock conveniently low”), who took over the walrus habitat on Sable Island in the late 1500s, killing an estimated 50,000 walruses in eight years. Walrus tusks were once thought to be appropriate gifts for kings. Lastly, as quoted by Farley Mowat in his book *Sea of Slaughter*,<sup>8</sup> one famous early description of the walrus, “monsters of the Sea lye like Hogges in heapes [upon the beach],” describes their easy availability to the hunter.

There is, however, a more elegant theory, one that avoids wordplay and search-and-find coincidence, but one just as colorful. The chapter title could be “Things That Are Red”. The word “red” can easily modify each noun (and one adjective) in the list: red ship, red shoes, red sealing-wax, red cabbage, Red King, Red Sea, red-hot, red pig, and redwing. All nine of these words not only can take the adjective but often do, creating a common phrase or specific reference. Certainly, the color could modify thousands of things, many things, but a phrase like “red drawer” is not common and has no previous or historical meaning. Here, all the main words—a compelling nine out of nine—create a known phrase with the color:

Redship: An obsolete word, meaning “Equipment, tackle”.<sup>9</sup> Or perhaps Carroll had in mind the red sails on the ship in Wagner’s *The Flying Dutchman* (1843).

a plot he knew from Edward Fitzball's play seen in 1856.<sup>10</sup>

"The Red Shoes": A popular Hans Christian Andersen tale<sup>11</sup> published about 30 years before *Looking-Glass*.

Red sealing-wax: The usual color of the wax for securing envelopes.<sup>12</sup>

Red cabbage: An actual type or category of the vegetable, as opposed to green.

The Red King: A chess piece and a character appearing in *Looking-Glass*.

The Red Sea: The elongated sea between the Arabian Peninsula and Africa.

Red-hot: A common term defined as "heated to redness."<sup>13</sup>

Red pig: An actual breed of pig, as opposed to white and black. Columbus brought red pigs to America on his second voyage.<sup>14</sup>

Redwing: A name for several species of birds, for example, "A European thrush *Turdus musicus* (or *T. iliacus*)..."<sup>15</sup>

By 1896, the ever-so-cunning Carroll may have even offered a clue to the meaning of the list when he directly related "many Things" to the color "red" in *Symbolic Logic: Part I, Elementary*.<sup>16</sup> In the very beginning of the text, Carroll defines terms, bracketing his indented explanations, as below:

One Thing may have many Attributes; and one Attribute may belong to many Things.

[Thus, the Thing "a rose" may have the Attributes "red," "scented," "full-blown," &c.; and the Attribute "red" may belong to the Things "a rose," "a brick," "a ribbon," &c. ]

with the "&c" possibly standing for "a shoe", "a ship", "sealing-wax", "a cabbage", "a king" . . . .

### STOP THREE: WHISTLING BY TENNYSON, RUSKIN, AND LITTLE RED RIDING HOOD

The color may simply refer to the Walrus and the Carpenter's red-side positions in the chess game on which the whole of *Through the Looking-Glass* is based. Or the color may simply be Carroll's "favourite color", as he admitted to his publisher, for attracting children to his book bindings.<sup>17</sup> But there are at least three grander theories why Carroll appropriated the color for "The Walrus and the Carpenter".

First, Carroll could be alluding to nature's cruelty and more specifically to "Nature, red in tooth and claw," a line from Alfred Lord Tennyson's *In Memoriam*.<sup>18</sup>

Both works share the theme of science, most significantly, geology, and, as above, nature's incessant cruelty. Curiously, the first four stanzas of Carroll's poem—the sun, the moon, the sand, and the human—even correspond with Tennyson's first four stanzas. The opening lines of each for *In Memoriam* begin:

Strong Son of God, immortal Love (sun)<sup>19</sup>

Thine are those orbs of light and shade (moon)

...

Thou wilt not leave us in the dust (sand)<sup>20</sup>

...

Thou seemest human and divine (Carpenter)

...

This earlier influence on Carroll's poem supports the later, more colorful, influence.

Similarly, Tennyson's opening stanzas may have been influenced by *Vestiges of the Natural History of Creation* (1844).<sup>21</sup> Five years before the prologue's 1849 date, Tennyson requested a copy of the book from his publisher, and many scholars have noted its influence on certain sections of *In Memoriam*. The first three chapters of *Vestiges* concentrate on the sun, the moon, and the earth, respectively. By the titles alone, the fourth chapter ("Commencement of Organic Life—Sea Plants, Corals, &c.") and the fifth chapter ("Era of the Old Red Sandstone—Fishes abundant") parallel Carroll's fourth and fifth stanzas and at least Tennyson's fourth stanza. The controversial book about geology and evolution—more sensational than Darwin's *On the Origin of Species* (1859) fifteen years later—was first published anonymously by Robert Chambers. The thoroughly revised 10<sup>th</sup> edition of 1853 retained the somewhat realigned chapters of the previous edition and introduced illustrations selected by a physiologist named—by the way—William B. Carpenter.<sup>22</sup>

Carroll expressed high praise for Tennyson's poem. He often quoted the work in his letters, albeit after the publication of *Looking-Glass* and, at his suggestion, his sisters indexed the poem under his editorship for publication. In the 1850s, Carroll even photographed Tennyson and became friends with his family for a time. But in March 1870, while he was writing his sequel to *Wonderland*, the relationship ended sourly, after Carroll requested permission to read and to show friends an unpublished poem by the poet laureate. The timing may suggest a vengeful Carroll portraying an overly emotional and often cantankerous poet in his two characters, but this would probably be overanalyzing the poem. Carroll was quite pleased with the result of sending Tennyson a "peace-offering" in the form of a morocco-bound *Looking-Glass*, only one of three, with the other two saved for Alice Liddell and Florence Terry, a sister of the actress Ellen Terry.<sup>23</sup>

But there is another theory about the color being introduced for its literary value. Like Charles Perrault's introduction of the color in "*Le petit chaperon rouge*" ("Little Red Riding Hood"), Carroll could be using the color to symbolize the Oysters' sin.<sup>24</sup> In both Carroll's poem and the fairy tale, the villains (Wolf and Walrus) meet the victims (Little Red and little Oysters) and take them on a longer walk than necessary to convenient places (house and rock) to be deviously devoured. Like Perrault's "*Le petit chaperon rouge*" (1697), in which the grandmother and granddaughter are simply devoured in the end, and unlike the Grimms' "*Rothkäppchen*" (1812), in which they are saved by a hunter, Carroll's poem ends abruptly with the oysters' being eaten—every one. Indeed, Perrault's

rhymed moral appearing at the end of the tale, warning girls of promiscuity, could equally apply to Carroll's poem. The "cabbages and kings" speech can even be equated with Red Riding Hood's diversion—picking flowers on the way—allowing the Wolf to get to grandmother's before her. Also, the eldest Oyster's wise behavior mirrors the warning that Red Riding Hood's mother gives the girl not to stray from the path, an element in Grimms' version not found in Perrault's.

Besides the allusion to the color in the poem, there are a couple of reasons to suppose an intentional influence on Carroll. On August 18, 1857, Carroll took a photograph of Agnes Weld,<sup>25</sup> a niece of Tennyson's, as "Red Riding-hood". In his photo album, he inscribed his own poem on the facing page in the same stanzaic form as "The Walrus and the Carpenter", if with an added rhyme on the odd lines: lines:

Into the wood—the dark, dark wood—  
Forth went the happy Child;  
And, in it's [*sic*] stillest solitude,  
Talked to herself, and smiled;  
And closer drew the scarlet Hood  
About her ringlets wild.

Carroll's celestial opening stanzas could have been inspired by the oft-repeated interpretation of "Little Red Riding Hood," namely, that the "ravening wolf" represents night, which "swallows up the evening, with her scarlet robe of twilight", as George W. Cox wrote in 1870.<sup>26</sup> Lastly, the Grimms' version mentions a woodcutter (a preliminary to a Carpenter) and butterflies (one of the two substitutions for the Carpenter).

Though Carroll photographed another girl, Constance Ellison, as Little Red Riding Hood in 1862, attended several pantomimes of the folktale in 1874, 1877, and 1883, and even drew Isa Bowman as the character in 1888, the closest he came to the tale while writing "The Walrus and the Carpenter" was his admiration for a picture of "little Red Riding Hood talking to a sham wolf (a scene made up in a drawing-room) by Mrs. Anderson" in 1868.<sup>27</sup>

But with the lecture posturing, the color could also allude to John Ruskin, who often dwelt upon it, and whose Volume III of *Modern Painters* consists solely of Part IV, titled "Of Many Things". The connection between this title and Carroll's poem was first developed by Jo Elwyn Jones and J. Francis Gladstone in *The Red King's Dream or Lewis Carroll in Wonderland* (1995).<sup>28</sup> They argue that Ruskin and Walter Pater, Oxford's two principal aesthetes, were the models for the Walrus and the Carpenter, respectively. "The poor Oysters—the undergraduates—were entirely consumed after their strenuous courses in aesthetics," they write, adding how the students were "foolish to be carried away by two eloquent and captivating aesthetes . . .". For good measure, they note the word Walrus includes the *Wal* and *Rus* of *Walter* and *Ruskin*, and that the letters of *Pater* are within the word *Carpenter*.

But their theory can be further supported with the stanza's afore-un-mentioned color and Ruskin's infatua-

tion with it. In 1846, Ruskin claimed "it is not red, but rose colour, which is most beautiful . . ." and in 1854, "red is, in a delicately gradated state, the loveliest of all pure colours . . .". In 1857 he repeatedly spoke of "precious red" and "glorious red" in a published speech. Most significantly, however, in the whole of the eleventh chapter of *Modern Painters V*<sup>29</sup> (1860), Ruskin "pursues"—the scholar Elizabeth K. Helsinger's word<sup>30</sup>—"a complex of associations with the color red" with overly long footnotes in the chapter that "expand the symbolic meaning...".

David Barrie wondered "if the frequent use of the word 'Rose' in Volume V may even reveal some half-conscious awareness of his growing attachment to [Rose la Touche]." He met Rose—a possible redhead as seen by Ruskin's artwork—when she was ten and fell in love with her when she was thirteen or fourteen.<sup>31</sup> Wolfgang Kemp, another Ruskin scholar, describes how Ruskin used the preface of the second edition of *Sesame and Lilies*<sup>32</sup> (1865)—a volume knowingly written for Rose—to illustrate his love for the girl and to warn her of dangers. In the form of a parable, she is represented by a bed of roses Ruskin desires to paint. The moral, which ends with a pack of schoolboys trampling the bed, would not have been lost on Carroll. In another passage, Ruskin even goes as far as printing a long paragraph in red ink!<sup>33</sup>

Indeed, Ruskin—Franco-German for "red, red-haired"<sup>34</sup> and himself occasionally described as having "rusty" or "red-dish" hair<sup>35</sup> as well as a face "more red than pale"<sup>36</sup>—not only has a lot to be read for, but heard for as well. He seems to have lectured in the same discursive manner as the Walrus. Alice Liddell's own mother described for her daughter Ruskin's lectures of 1872 as "the wildest kind". She listed the many things he spoke about: the art of rowing and dancing—chemistry—a famine in Persia—England's refusal to purchase a Raphael—and the difference between wisdom and prudence. Perplexed, she wondered, "How can you make out anything of Art in this extraordinary conglomeration?"<sup>37</sup> She eagerly awaited his next lecture.

#### A STOP FOR TWEEDLEDUM'S COMMENTARY<sup>38</sup>

With the above in mind, one's appreciation for the stanza should be reevaluated. The punctuation, in typography suggesting the content of a chapter in a book, indicates *one* mad, nonsense essay, as opposed to several separate essays (a modern interpretation). Despite the plural, the style suggests that the many things are related and under one topic. Carroll strengthens this supposed relation brilliantly by composing repeated alliterations: *shoes—and ships* and *cabbages—and kings*, and by stretching out the sounds of *why . . . whether . . . wings*. After considering these poetic and stylistic touches, the contemporary reader would eventually dismiss them, concluding that the items mismatch, a theme of the poem itself: sun/night, Walrus/Carpenter, oysters/hurrying, oysters/feet, cruelty/sympathy. The modern reader comes to the same conclusion, but without the initial supposition that they should match. Carroll may not simply be presenting a list; he may be presenting a progression, a progression with hidden,

and therefore intriguing connections. Regardless, the stanza raises the question of how these *many things* relate to one another.

The stanza is ingenious, both on Carroll's part and on the Walrus's. The long dashes instead of commas also indicate silences the Walrus places between his words. From the oysters' point of view, these invisible long dashes become audible silences. They allow images to be conjured up in some supposed future discussion (indeed, a *singular* "chat"), and hence, a false sense of security to build—another villainous device the Walrus employs.<sup>39</sup> The delivery of the lines accentuates an already present air of superficiality in the Walrus's words—all talk, no substance; all table, no contents—a characteristic closely related to his insincerity to come.

The stanza also contributes to the science theme of the poem—astronomy, geology, zoology and now oceanography and zoology again. The last two lines even smack of Darwin's relatively new theory of natural selection with animals (pigs) adapting (wings) due to a changing environmental condition (warming seas). Later, the poem climaxes on Nature, a concept that may be colored within the words here. The allusion to a chapter in a book only strengthens the science theme—the long-dash style being most prevalent in nonfiction and scientific works.

Some may see the speech as a sermon, the Walrus preaching to a congregation. Though the Walrus indeed holds a bishop's square in *Through the Looking-Glass*, due to Carroll's strict attitude against parodying scripture,<sup>40</sup> the line *The time has come* with the ecclesiastical rhythm of *Thy kingdom come*—note the prominence of king—and to the allusion to the Leviathan in *Job*, must be deemed accidental.<sup>41</sup>

#### A STOP IN THE WHITE QUEEN'S DINING CAR

Since some may argue that Carroll could not possibly have appropriated the color for such varied reasons, the above *Cliffs-Notes*-like commentary wisely evaded mention of John Ruskin, Alfred Lord Tennyson and Little Red Riding Hood, save for an inkling of Tennyson's "Nature, red in tooth and claw". Rather than dismiss the theories, however, arguing that they cancel each other out—a concept some may not be willing to apprehend as logical—it may be possible to meld together some of the pieces from all three theories, while dragging the remaining scraps out to the coincidental curb. For example, perhaps Carroll's original tale simply drew the color forth with the writer conscious of Tennyson and Perrault's similar use. Perhaps

the potential vestiges of Ruskin—his title "of many things", his interest in geology, his fascination with the color—were mere red herrings. Contrariwise—to quote Tweedledee—perhaps Carroll specifically chose to lampoon Ruskin, with the meaning in the color merely a good case of serendipity, that mystical device that lifts writers' creativity higher than what seems mortally possible. Certainly hundreds of possibilities remain, but there is little value in outlining them until further evidence comes to light.

Some may not even believe that Carroll alluded to the color in the first place. They may argue that nine out of nine isn't so startling an outcome with such a ubiquitous adjective as red. To prove the case against this point, let's pick nine concrete nouns randomly. Let's collect them from the first (say) appearance of such a word in the first chapter of Dickens' first nine major works.<sup>42</sup> With a slight rearrangement, we get the following unrhymed stanza:

Of buildings—forests—gentlemen—  
Of parishes—and rays—  
And why the ladies register—  
And whether rooms have homes.

Certainly some of the above words (regarding "register" as a noun) can take the adjective red. But not many are specific types generally known—as in "Red King", "red cabbage", "red pigs"—and none seems to be a specific entity like the "Red Sea" and "red shoes," or a common animal such as the "redwing" or a rare word such as "redship." And none seems to take the adjective as easily and as appropriately as "red sealing-wax" and "red-hot". One would certainly be hard pressed to associate Dickens' nouns with the color as is easily done with Carroll's.<sup>43</sup>

There are several stops, or stages, on the journey mapped out above: the chapter's existence, the chapter's theme, and the reason for the chapter's theme. Some readers may have enjoyed the full excursion, others may have disembarked from the train a stop or two earlier, and still others may have enjoyed the scenery, and the company, but scoffed at the accommodations. The most satisfied passenger, no doubt, was the White Queen, who, in the chapter after the Walrus, admits to believing in "as many as six impossible things before breakfast".

[Matt Demakos has recently completed writing an excellent book, *The Annotated Walrus*, from which this has been excerpted and modified.]

1. Lewis Carroll, *Through the Looking-Glass, and What Alice Found There* (London: Macmillan, 1872), pp. 75-76.

2. Charles Darwin, *On the Origin of Species by Means of Natural Selection* (New York: The Heritage Press, 1963), pp. xxiii-xxv. First published in 1859.

3. Richard Flanagan, *Gould's Book of Fish: A Novel in Twelve Fish* (New York: Grove Press, 2002).

4. Elisha Kent Kane, *Arctic Explorations: The Second Grinnell Expedition in Search of Sir*

*John Franklin*, 1853, 54, 55 (Philadelphia: Childs & Peterson, 1856), Volume 1, p. 140.

5. Peter Heath, *The Philosopher's Alice* (New York: St. Martin's Press, 1974), p. 167.

6. Stephen Leacock, *Last Leaves* (New York: Dodd, Mead & Company, 1945), p. 181.

7. Martin Gardner, *The Annotated Alice: The Definitive Edition* (New York: W. W. Norton & Company, 2000), p. 70.

8. Farley Mowat, *Sea of Slaughter* (Shelburne, Vt.: Chapters Publishing Ltd., 1996), p. pp.

301-325, first published (Boston: Atlantic Monthly Press, 1984), pp. 301-325.

9. *The Oxford English Dictionary*, second edition, prepared by J. A. Simpson and E. S. C. Weiner (Oxford: Clarendon Press, 1989).

10. Edward Wakeling, *Lewis Carroll's Diaries: The Private Journals of Charles Lutwidge Dodgson* (Luton, Beds: The Lewis Carroll Society, 1993-1999); June 10, 1856.

11. Jackie Wullschlager, *Hans Christian Andersen: The Life of a Storyteller* (New York:

- Alfred A. Knopf, 2001), pp. 258-259. The story is from the third Volume of *New Fairy Stories* (Nye Eventyr), published in 1845.
12. *Encyclopaedia Britannica* (Chicago: Encyclopaedia Britannica, Inc., 1974, rpt. 1998). Thanks to Eunice and Ron Shanahan (<http://members.xoom.com/leisurewrite/xmpage.html>) for a personal e-mail confirming the color red for the wax.
  13. *The Oxford English Dictionary*.
  14. William Youatt, *The Pig*, enlarged and rewritten by Samuel Sidney (London: Routledge, Warne, & Routledge, 1860). The book divides pigs into three categories: White Pigs, Black Pigs, and Red Pigs. While discussing a technical point in *The Game of Logic* (1886), two of Carroll's three examples are "pink is light-red" and "some Pigs are pink," leading to the unstated conclusion that "some pigs are light-red."
  15. *The Oxford English Dictionary*.
  16. Lewis Carroll, *Symbolic Logic*, edited with annotations and an introduction by William Warren Bartley, III (New York: Clarkson N. Potter, Inc., 1977), p. 59.
  17. *Lewis Carroll and the House of Macmillan*, edited by Morton N. Cohen and Anita Gandolfo (New York: Cambridge University Press, 1987); November 11, 1864; October 19, 1878.
  18. Alfred, Lord Tennyson, *In Memoriam*, selected and edited by Robert H. Ross (New York: W. W. Norton, 1973), section 56, p. 35-36. If any Tennyson scholar has previously noted the connection between the first stanzas of *In Memoriam* and the first chapters of *Vestiges*, I am unaware of it.
  19. *In Memoriam*, p.3. Tennyson himself said that the opening verse might be read in the John 1:5 sense, that is, with a pun on Sun/Son: "And the light shineth in darkness; and the darkness comprehended it not."
  20. The sand is introduced in the third stanza as "dry as dry," though it comes into play in the following two stanzas.
  21. Robert Chambers, *Vestiges of the Natural History of Creation and Other Evolutionary Writings*, edited by James A. Secord (Chicago: The University of Chicago Press, 1994), p. 219.
  22. James A. Secord, *Victorian Sensation: The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation* (Chicago: The University of Chicago Press, 2000), pp. 150 and 511.
  23. Cohen, *Lewis Carroll: A Biography*, pp. 260-261. *The Letters of Lewis Carroll*, edited by Morton N. Cohen, with the assistance of Roger Lancelyn Green (London: Macmillan, 1979); Mar 3, 7 and 31, 1870 for Tennyson's unpublished poem; Dec. 22, 1871 for "peace-offering." See May 21, 1875; August 12, 28 (two letters) and September 27, 1894 for quoting *In Memoriam*.
  24. *The Trials & Tribulations of Little Red Riding Hood*, edited by Jack Zipes (New York: Routledge, rev. 1993), pp. 26, 91-93, 135-138. Charles Perrault's "Le Petit Chaperon Rouge" is from *Histoires, ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye* (Paris: Barbin, 1697) and Jacob and Wilhelm Grimm's "Rotkäppchen" is from *Kinder- und Hausmärchen*, (Berlin: Realschulbuchhandlung, 1812). Scholars believe that Perrault appropriated the hat and color for the character.
  25. Roger Taylor and Edward Wakeling, *Lewis Carroll, Photographer*. The Princeton University Library Albums (Princeton: Princeton University Press, 2002), p. 140.
  26. George W. Cox, *The Mystery of the Aryan Nations* (New York: Kennikat Press, 1969), Volume ii, p. 351. The book was originally published in 1870, the author "Late of Trinity College, Oxford."
  27. *Lewis Carroll's Diaries*; August 23, 1862; January 21, 1874; April 9, 1868; October 2, 1877; January 9, 1883; August 30, 1888.
  28. Jo Elwyn Jones & J. Francis Gladstone, *The Red King's Dream or Lewis Carroll in Wonderland* (Jonathan Cape, 1995; reprinted London: Pimlico, 1996), pp. 263-264. As dates were not provided for Ruskin's lectures and his exact relationship with Oxford, readers should be cautious of Jones and Gladstone's interpretation of the poem. Earlier in the book, they argue Carroll portrayed Ruskin as Wonderland's Gryphon.
  29. John Ruskin, *The Works of John Ruskin*, edited by E. T. Cook and Alexander Wedderburn, (New York: Longmans, Green, 1903-1912), Volumes 4, 6, 16 and 7. More specifically, the works cited are: *Modern Painters*, Volume II (1846), Part III, Section I, Chapter X, paragraph marking 7, p. 140. *Modern Painters*, Volume IV (1854), Part V, Chap III, paragraph marking 16, p. 62. *The Value of Drawing: Address to the St. Martin's School of Art* (1857), p. 445. *Modern Painters*, Volume V (1860), Part IX, Chapter XI, paragraph marking 7, p. 414.
  30. Elizabeth K. Helsinger, *Ruskin and the Art of the Beholder* (Cambridge: Harvard University Press, 1982), p. 328.
  31. John Ruskin, *Modern Painters*, abridged and edited by David Barrie (New York: Alfred A. Knopf, 1987), p. xxxv.
  32. Wolfgang Kemp, *The Desire of My Eyes: The Life Work of John Ruskin*, translated by Jan van Heurck (London: Harper Collins, 1991), pp. 293-295.
  33. Ruskin, *The Works of John Ruskin, Volume 18. Sesame and Lillies* (1865), pp. 26-29.
  34. Henry Harrison, *Surnames of the United Kingdom; A Concise Etymological Dictionary* (Baltimore: Genealogical Publishing Company, 1969). 6,000 Names for Your Baby (New York: Dell, 1983).
  35. James Dearden, *John Ruskin: A Life in Pictures* (Sheffield [England]: Sheffield Academic Press, 1999), pp. 4, 5, 9, 46. Ruskin's hair color was also described as "brown," "light sandy," and "light brown."
  36. John Dixon Hunt, *The Wider Sea: A Life of John Ruskin* (New York: The Viking Press, 1982), p. 229. Hunt quotes a review from the *Edinburgh Guardian* for November 19 describing Ruskin's appearance as "more red than pale."
  37. Colin Gordon, *Beyond the Looking Glass: Reflections of Alice and her Family* (New York: Harcourt Brace Jovanovich, Publishers, 1982), pp. 103-104. Carlyle described Ruskin's "Tree Twigs" lecture given on April 19, 1861: "The lecture was thought to 'break down,' and indeed it quite did 'as a lecture'; but only did from *embarras des richesses*—a rare case" (see the introduction to *Works*, Volume 7, p. lix). *The Works of John Ruskin*, Volume 22 (Lectures on Landscape...), pp. 137-149.
  38. "Tweedledum's Commentary" is a section of *The Annotated Walrus*, the book on which this article is based. The section delves into the craft of writing narrative verse.
  39. The other villainous device is the Walrus's statement: "We cannot do with more than four, / To give a hand to each." This stricture on the limitation of hands is devious for it belies the expected behavior of the multitude.
  40. *Lewis Carroll: A Biography*, Anne Clark, pp. 117-118. *The Letters of Lewis Carroll*; May 12 and 20, 1896.
  41. Carroll, ordained a Deacon, would have known the Old Testament words: "He maketh the deep to boil like a pot" (Job 41: 31), the "He" being the leviathan, a gigantic sea creature.
  42. The works chosen were *Sketches by Boz* ("parish"), *Pickwick Papers* ("ray"), *Oliver Twist* ("buildings"), *Nicholas Nickleby* ("gentleman"), *Old Curiosity Shop* ("home"), *Barnaby Rudge* ("forest"), *Christmas Carol* ("register"), *Martin Chuzzlewit* ("lady") and *Dombey and Sons* ("room").
  43. *The Annotated Alice*, p. 199.





# The Incorruptible Crown

KATE LYON

Now the low beams, with paper garlands hung,  
In memory of some village Youth, or Maid,  
Draw the soft tear, for thrill'd remembrance sprung,  
How oft my childhood mark'd the tribute paid!  
The gloves, suspended by the garlands' side,  
White as its snowy flowers, with ribbands tied;—  
Dear Village, long these wreaths funereal spread,  
Simple memorials of thy early dead!

—Anna Seward (1792), "Eyam"

Anna Seward, the Romantic poet, wrote the above lines when describing the church in her native village of Eyam. The garlands she describes were those which were hung in country churches to commemorate the deaths of the youth of the parish—the 'golden lads and lasses' who succumbed to the various diseases which were rife at the time. Shakespeare referred to these garlands as "crants": in *Hamlet*, Act V, Scene 1, Ophelia is 'allowed her virgin crants'. The word 'crants' is etymologically associated with Dutch *krans* and German *kranz*, both meaning a coronet or garland.

Sylvie was arranging some letters on a board—E-V-I-L. "Now, Bruno," she said, "what does *that* spell?"

Bruno looked at it, in solemn silence, for a minute. "I knows what it *doesn't* spell!" he said at last.

"That's no good," said Sylvie. "What does it spell?"

Bruno took another look at the mysterious letters.

"Why, it's 'LIVE', backwards!" he exclaimed.

—"Bruno's Lessons," *Sylvie and Bruno Concluded*

EVIL is LIVE spelled backwards, says Bruno. Equally, the Dutch word *krans*, from which the word *crants* derives, forms the word *Snark* when spelled backwards. The idea, however, warrants substantially more investigation, and such an investigation forms the substance of this article.

## THE FUNERARY WREATH (CRANTS)

Maidens' Garlands, also known as Virgins' Crowns or Crants . . . are a funerary memento. At the funeral procession, they were either carried before the coffin or placed upon it. In some parts of the country the garland was placed on the grave; and in other parts it was hung in a prominent position inside the church. It is unclear whether or not the person for whom it was made had to be female or betrothed; but it would appear that they marked the tragic death of a young person.<sup>2</sup>

Carroll wrote the last line of *The Hunting of the Snark* in July 1874, after he had left the bedside of his young godson, Charlie Wilcox, who was dying of tuberculosis. Charlie died on 10 November 1874, just 22 years of age.

'From the cross-beams of the Church are suspended some funeral garlands, which it was the custom—now obsolete here—to deposit on the burial of young maidens, in accordance with a practice thus noticed by Washington Irving, as prevalent in remote villages. "A chaplet of white flowers is borne before the corpse by a young girl, nearest in size, age, and resemblance, and is afterwards hung up in the church. These chaplets are sometimes made of white paper in imitation of flowers, and inside of them is generally a pair of gloves. They are intended as emblems of the purity of the deceased, and the crown of glory which she has received in heaven."<sup>3</sup>

The Rev. Tyack, in *Lore and Legend of the English Church*, explains that such crants 'using the German word for crown' were still to be seen in country churches, even as late as the last decade of the nineteenth century and he quotes from White's *Antiquities of Selbourne*, saying that:

I remember when its [Selbourne's] beams were hung with garlands in honour of young women of the parish, reputed to have died virgins: and recollect to have seen the clerk's wife cutting, in white paper, the resemblance of gloves, and ribbons to be twisted in knots and roses, to decorate these memorials of chastity.<sup>4</sup>

The garlands were still to be seen in Victorian times and are still to be seen today in some churches, dusty and faded, hanging from the beams. In the interior of the garland hung an hourglass, or more often a pair of white gloves, with the name of the deceased written on them. Tyack continues:

There are many references to these garlands, or crowns as they might be more accurately called, in our poets. Gay says:

"To her sweet memory flow'ry garlands strung,  
On her empty seat aloft were hung."

## THE WREATH AS EASTER SYMBOL

Tyack says that it was also customary to decorate graves with such garlands, 'Easter Day, with its message of hope, is generally marked by a special offering laid on all of them.'

In Figure 2, we can see the Bonnetmaker, busily engaged in fashioning a headdress. The way it is positioned in his hands, together with the falling ribbons, and the decoration around the rim, give it the likeness of a wreath, or a crants. The gloves which normally appear within the crants are, in fact, now associated with the pure-spirited Butcher, who eventually divorces himself from the rest of



the crew hunting the *Snark*, and ventures into the “Valley of the Shadow” with the Beaver.

The Bonnetmaker’s creation can be enriched through association also with the Easter bonnet, as the poem was eventually scheduled to appear at Easter,<sup>E1</sup> and originated from the same concept of the crown of victory. The circle expressed the sun and its course through the heavens, which brought it back for the return of spring, and the victory over the darkness and apparent hopelessness of winter. Carroll, of course, also links Easter with the sun:

This Easter sun will rise on you, dear child, “feeling your life in every limb,” and eager to rush out into the fresh morning air—and many an Easter-day will come and go, before it finds you feeble and grey-headed, creeping wearily out to bask once more in the sunlight—but it is good, even now, to think sometimes of that great morning when “the Sun of righteousness” shall “arise with healing in his wings”.

*An Easter Greeting to Every Child  
Who Loves “Alice”*

**THE WREATH AS SYMBOL OF VICTORY**  
The wreath represented the reward which the pure could hope to receive in the next life, referred to in Corinthians as ‘the incorruptible crown.’ For Charlie, as for many others who died in their youth, this heavenly crown would be their only reward, prevented, as they were, from any earthly achievements.

Know ye not that they which run in a race run all, but one receiveth the prize? So run, that ye may obtain.  
And every man that striveth for the mastery is temperate in all things. Now they do it to obtain a corruptible crown; but we an incorruptible.

Corinthians 1, 9:24-25

These verses from the first book of Corinthians can be shown to be important to Charles Dodgson. It may even be said that within chapter nine was contained his *raison d’être*—a creed which he constantly strived to incorporate within his daily life. Just how important St Paul’s words were to him is evidenced within his diary entries.

On 22 July, 1862, Dodgson records that “God grant that this may be the last such entry I may have to make! That so I may not, when I have preached to others, be myself a cast-away.” These last words appear within the same chapter of

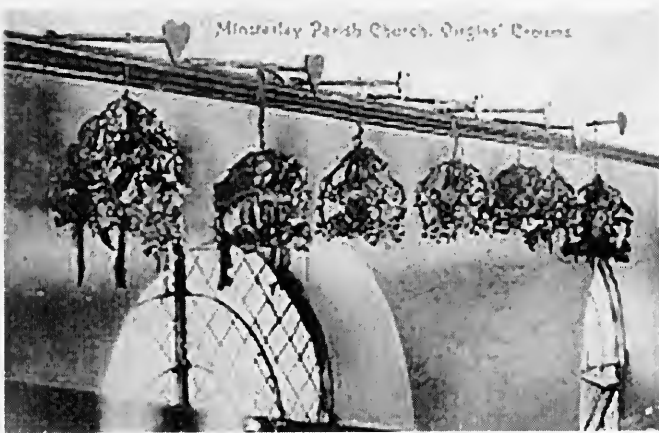


Figure 1: Funerary crants in Holy Trinity Church, Minsterley, Shropshire. The caption on the postcard reads “Virgins’ Crowns.”



Figure 2: the Bonnetmaker

Corinthians almost immediately following the above verses: “But I keep under my body, and bring it into subjection: lest that by any means, when I have preached to others, I myself should be a cast-away.” (Corinthians 1, 9:27)

On July 10, 1866, Dodgson writes in his diary the entry “My heart is very heavy: I resolve to pray but seem to beat the air...”. Once again, the words are those of Paul, “I therefore so run, not as uncertainly; so fight I, not as one that beateth the air.” [inconsistent punctuation] (Corinthians 1, 9:26)

The crown awarded to the victor in the race was not the crown of kingship, but the wreath of laurel, although the victor in the Olympic Games wore a wreath of wild olives. Laurel was Daphne, the symbol of metamorphosis. The mythological Daphne was the virginal nymph who, determined to retain her virginity, rejected the advances of Apollo, and was transformed into the laurel, or bay tree. For a time after her transformation, her voice could be heard, singing amongst the leaves, asking that she be made a symbol of love everlasting. Apollo, in his sorrow, promised to wear a wreath of bay leaves rather than the oak, and vowed that he would smile upon those who followed his example. The ultimate victory is Daphne’s, the virgin maiden transformed into the living laurel and the spring-green leaves of regeneration. This same idea is epitomised within the closing lines of Corinthians, Chapter 9—the emphasis on the need to ‘keep under the body’ to ensure the laurel wreath of victory, the incorruptible crown of eternal life.

It is the pure and chaste, in the form of a child, clad in “garment undefiled” who proves the salvation in Dodgson’s poem *Stolen Waters*, written in 1862, which celebrates the innocence of childhood. It is the child who reminds him of the garland still to be won, whose silent presence turns him away from the path of folly and inspires him to seek “*The garland waiting for my brow, That must be won with tears, With pain—with death—I care not how.*”

**WREATH AND CROWN SYMBOLISM  
WITHIN CARROLL’S WORKS**

Within a marble hall a river ran—  
A living tide, half muslin and half cloth:  
And here one mourned a broken wreath or fan,  
Yet swallowed down her wrath;

## II

Empress of Art, for thee I twine  
This wreath with all too slender skill.  
Forgive my Muse each halting line,  
And for the deed accept the will!

Both these extracts are from Carroll's Four Riddles—the first stanza being written for some young friends, and the last four lines [II] inspired by seeing Ellen Terry perform in *Hamlet*.

However, there can be no comparison between these lines, and their passing mention of the wreath, and his haunting poetry of the 1860s

*"Be as a child—  
So shalt thou sing for very joy of breath—  
So shalt thou wait thy dying,  
In holy transport lying—  
So pass rejoicing through the gate of death,  
In garment undefiled."*

Then call me what they will, I know  
That now my soul is glad:  
If this be madness, better so,  
Far better to be mad,  
Weeping or smiling as I go.  
For if I weep, it is that now  
I see how deep a loss is mine,  
And feel how brightly round my brow  
The coronal might shine,  
Had I but kept mine early vow:  
And if I smile, it is that now  
I see the promise of the years—  
The garland waiting for my brow,  
That must be won with tears,  
With pain—with death—I care not how.

*Stolen Waters [May 9, 1862]*

Carroll has used the idea of the crown or wreath twice here—once in the word 'coronal' and a few lines later when he speaks of the 'garland waiting for my brow'. He appears to be saying that, no matter what the cost, he means to earn the imperishable crown. The only way, he says, is to become as a child, pure and innocent, and "pass rejoicing through the gate of death, in garment undefiled".

That the theme of the coronal and the imperishable crown was not unknown to Carroll's contemporaries is evidenced here, in the poem by R. F. Murray. [*cf.* C. L. Dodgson, below]

### *The Crown of Years*

Years grow and gather—each a gem  
Lustrous with laughter and with tears,  
And cunning Time a crown of years  
Contrives for her who weareth them.  
No chance can snatch this diadem,  
It trembles not with hopes or fears,  
It shines before the rose appears,  
And when the leaves forsake her stem,  
Time sets his jewels one by one.

Then wherefore mourn the wreaths that lie  
In attic chambers of the past?  
They withered ere the day was done.  
This coronal will never die,  
Nor shall you lose it at the last.

The theme of the withered wreath is also used within Carroll's poetry, as in these examples:

The race is o'er I might have run:  
The deeds are past I might have done;  
And sere the wreath I might have won.

*Faces in the Fire [January, 1860]*

In *Wonderland*, he uses the symbol again.

Alice! a childish story take,  
And with a gentle hand  
Lay it where Childhood's dreams are twined  
In Memory's mystic band,  
Like pilgrim's wither'd wreath of flowers  
Pluck'd in a far-off land.

The garland symbolises the final victory, the overcoming of the trials faced by the pilgrim on his difficult journey through life.

The white stone or cross, the palm branch and the crown, or wreath of victory, were interchangeable symbols of the victor, the pilgrim who has overcome adversity at the end of the journey, and gained spiritual sustenance along the way by stopping at the smaller markers which marked the spiritual and physical stages of the journey.<sup>6</sup>

Palm Sunday in some areas was called Flowering Sunday, when flowers and greenery decorated the graves. When the triumphant Christ entered Jerusalem, the crowd strewed the way with palm branches and leaves (John xii 12-19). Historically, a consecrated palm-branch was given to a palmer, the pilgrim who had reached the Holy Land. He carried the palm-branch back to his homeland, and laid it upon the altar of his parish church both as a reminder of Christ's triumph and as a reminder of the palmer's own personal victory. On Palm Sunday, faithful Catholics still receive a palm leaf/branch, which is kept by the crucifix to inspire devotion until the following year.<sup>72</sup>

In *Through the Looking-Glass*, Alice is awarded the crown—not a wreath which may fade, but a crown made of gold. Tertullian explains the significance in the following passage, an extract from *De Corona* ['On the Garland'], a version of which was translated by Charles Dodgson Snr. for the Library of the Church Fathers.<sup>7</sup>

Keep for God His own property untainted; He will crown it if He choose. Nay, then, He does even choose. He calls us to it. To him who conquers He says, "I will give a crown of life." Be you, too, faithful unto death, and fight you, too, the good fight, whose crown the apostle feels so justly confident has been laid up for him. The angel also, as he goes forth on a white horse, conquering and to conquer, receives a crown of victory; and another is adorned with an encircling rainbow (as it were in its fair colours)—a

celestial meadow. In like manner, the elders sit crowned around, crowned too with a crown of gold, and the Son of Man Himself flashes out above the clouds. If such are the appearances in the vision of the seer, of what sort will be the realities in the actual manifestation? Look at those crowns. Inhale those odours. Why condemn you to a little chaplet, or a twisted headband, the brow which has been destined for a diadem? For Christ Jesus has made us even kings to God and His Father. What have you in common with the flower which is to die?

"What have you in common with the flower which is to die?" asks Tertullian. Surely we should strive to attain a crown which is not of the temporal? The answer, of course, lies in the pursuit of the incorruptible crown of Paul—"they do it to obtain a corruptible crown; but we an incorruptible."

A wreath of laurel, or oak, will fade and perish, but a coronal of gold, awarded in the life hereafter, will never fade. That the wreath is awarded when judgement is passed upon us, at the end of our earthly life, is reflected in the proximity of the wreath in the illustration [Fig. 2] to the set of scales. This implies a connection between the two, probably the judgement when deeds are weighed in the balance and the reward of eternal life given to those who have retained their purity in thought, word and deed.

"Do not fear any of those things which you are about to suffer. Indeed, the devil is about to throw some of you into prison, that you may be tested, and you will have tribulation ten days. Be faithful until death, and I will give you the crown of life. [Revelation 2:10]

"He who has an ear, let him hear what the Spirit says to the churches. To him who overcomes I will give some of the hidden manna to eat. And I will give him a white stone, and on the stone a new name written which no one knows except him who receives it."

[Revelation 2:15-17]

The Baker, in the *Snark*—has totally forgotten his name. Is this what he is seeking—a new name? Sadly, his search is doomed to end in vain, as he has mistaken the object of his search.

In the *Snark*, the Baker explains that

I engage with the *Snark*—every night after dark —

In a dreamy delirious fight:

I serve it with greens in those shadowy scenes,

And I use it for striking a light:

*Coronas* were, and still are, a brand of matches, and the *corolla* (little crown) is also part of a plant—as in the

*brassica* family, which includes broccoli, cauliflower, mustard and cress ["They roused him with mustard and cress."] The *corolla* (from the Latin *corona*) has four petals which form a cross, giving rise to the term *cruciferous* for this particular botanical family. In this same family too is *alyssum maritima*—the little plant known as Sweet Alice. One is reminded of Carroll's photograph of little Alice Liddell complete with crown or wreath of flowers, perhaps an iconographic pun!<sup>13</sup>

## KRANS . . . SNARK

There is a particularly Carrollian twist to a further meaning of the word *krans* in the last stanzas of "Fit the Eighth—The Vanishing". The Baker disappears in pursuit of the *Snark*, and is espied "On the top of a neighbouring crag." In Afrikaans, the word *krans* means a crag.<sup>8</sup> The Baker has, indeed, found his *SNARK*, and he remains, poised upon it for a brief moment, before plunging headlong into the chasm. The *krans* remains a crag, until the falling Baker reaches the point at which the crag becomes a chasm, and he is heard crying, "It's a Boo—", as the *krans* (or *Snark*) transforms itself. In *Through the Looking-Glass*, Alice wrestled with a similar dilemma—how could one decide when a hill became a valley? The very idea was nonsensical.

Alice didn't dare to argue the point, but went on: "And I thought I'd try and find my way to the top of that hill—"

"When you say 'hill,' " the Queen interrupted, "I could show you hills, in comparison with which you'd call that a valley."

"No, I shouldn't," said Alice, surprised into contradicting her at last: "a hill can't be a valley, you know. That would be nonsense—"

The Red Queen shook her head. "You may call it 'nonsense' if you like," she said, "but I've heard nonsense, compared with which that would be as sensible as a dictionary!"

The *Snark* has become a Boojum, exactly as Lewis Carroll had explained.

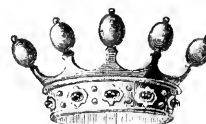
In his letter to Mary Barber, of January 12, 1897, Carroll writes:

In answer to your question, "What did you mean the *Snark* was?" will you tell your friend that I meant the *Snark* was a Boojum. I trust that she and you will now feel quite satisfied and happy."

Non-sense, then, is not all it appears to be.



Figure 3. Alice Liddell with garland, by C. L. Dodgson, 1860.



1. Macmillan, 1893
2. This extract and the accompanying photograph of funerary garlands at 'Holy Trinity', Minsterly, Shropshire, included with kind permission of R. Morris, who completed a dissertation on the "History and Development of Maidens Garlands within the context of English Funeral Practice c.1600-1973". [www.dave.morris17.btinternet.co.uk/index.htm](http://www.dave.morris17.btinternet.co.uk/index.htm).
3. *Bemroses' Guide to Matlock, Bakewell, Chatsworth, Haddon Hall, &c* by John Hicklin, Third Edition, Bemrose and Sons, London (no date, but about 1869)
4. Tyack, Rev. G. S. *Lore and Legend of the*

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7. Tertullian. *De Corona*. [www.tertullian.org/works/de\\_corona.htm](http://www.tertullian.org/works/de_corona.htm).
8. "Krans, n. S. Afr. a precipitous or overhanging wall of rocks. Afrik. f. Du. Krans coronet." *The Oxford English Reference Dictionary*, Oxford University Press 1996
9. Carroll, L. Cohen, M. [Ed.] *The Selected Letters of Lewis Carroll*. London: Macmillan. 1982.

#### Notes from Edward Wakeling:

- E1. The *Snark* was eventually scheduled to be published on 1 April rather than Easter. It actually came out a little earlier than this. Easter day varies considerably between mid-March and late-April.
- E2. A palm-leaf folded into the shape of a cross is also used in Protestant churches.
- E3. The photograph of Alice wreathed is also titled "Queen of the May"—it's not an iconographic pun.



## Parody, Parity, and Paradox in "Will You Walk a Little Faster?"

CHLOE NICHOLS

Being interested in the sources of Lewis Carroll's parodies, I was naturally fascinated with Will Brooker's fine letter published in the Autumn 2002 issue of *The Carrollian* about the line, "We'll wander through the wide world / And chase the buffalo." The words were found penciled on a wooden block, apparently part of a cache of childhood tokens, found under the flooring of the nursery at Croft. Brooker believes it casts light on the significance of buffalo to Carroll throughout his life. Brooker is likely right about his affinity for the animal, although, since his source puts them in the "wild woods", not the "wild world", they may be the Plains Bison's forest-loving cousin, the Woods Bison.

Whichever branch of the family they represent, these massive, shaggy, yet somehow—in the ruminant way—whimsical beasts have a fey/funky/stupid/devil-may-care quality impossible to convey completely. Bigger and heavier than any other North American inammal, intransient buffalo wisely spend much of the daylight hours lying down. To see a resting family of them roust themselves together in a snowy field is like watching little hills break camp. Americans have often felt their charm. Fenimore Cooper glorified them, and William Cullen Bryant used them as a personification of the wild prairies. Nobel laureate Heinrich Böll doubtless expresses its full meaning when mourning the death of the old sources of poetry, "For the poetry of water and wind, of buffalo and grass, in which . . . life found its form, there was only scorn—and now we civilised Westerners. . . are beginning to sense just how real the poetry of water and wind actually is, and what is incarnated therein."

As a symbol, it was confusing when the buffalo became attached—by Native American tribes—to African-American troops, usually cavalry. To the womenfolk, it became symbolic of military bravery, toughness.

Brooker suggests that the words found on Carroll's chip were probably taken from a fragment of an Ameri-

can folk song. The buffaloes in the song are woods dwellers, probably bison, but the two terms were often confused. The section he quotes, however, has greater significance:

Come all you young fellows  
That have a mind to range,  
Into some foreign country  
Your station for to change,  
Into some foreign country  
Away from home to go,  
We lay down on the banks  
Of the pleasant Ohio,  
We'll wander through the wild woods  
And we'll chase the buffalo.

However, in this instance the bigger picture of the song's overall intent seems more important than buffaloes for their own sake. In fact, Carroll does not have so very many buffaloes—one in a logic puzzle, one in *S&B* ("The Mad Gardener's Song"), one in *AW* ("A-Sitting on a Gate"). Three occurrences within a prolific cannon do not seem effusive. It is less demonstrable, but perhaps more apropos, to say that the plot of the song is a quick précis of the plot of *AW* and, in fact, *TLG* to a considerable extent. Those who have a mind to range (Alice) into a foreign country begin the journey by "laying down on the banks"—the famous picnic. "Pleasant", a variation of Alice's middle name, Pleasance, may have made a kind of connection for him. In both narratives, Alice does wander through wild woods which are also a new "wide world", and the epiphany which she finally gains there is perilous and dramatic enough to be symbolized by a buffalo—a beast of the ideal.

Such ideal beasts, like Melville's, were common enough in British and American literature of this period and the period prior, and, of course, unicorns and white elephants also come to mind in this context. It is also help-

ful to remember here the many formal, pre-arranged chases of fabulous beasts, Jabberwocks, which occur in Carroll's texts. Yet it is fanciful and inaccurate, probably, to imagine that these lines from the folk song represent any specific, deeply embraced intention. Doubtless, Carroll's work would have developed as it did if he had never heard that song. But then, serendipitous intersections between poetry randomly encountered, and a profound aspiration, do take place for everybody from time to time. If they had taken place for Carroll, doubtless they would not have been discarded. If these lines articulated a boy's precocious apprehension of the form his adult genius would follow, it would not be surprising.

In tracing the penciled memento, "We'll wander through the wide world / And chase the buffalo," to an American folk song, Brooker is almost certainly right, but he is mistaken to discount the famous pencil-inscribed block of wood—young Dodgson's "buffalo chip"—as merely derivative because it comes from such a source. Modern poets, among them Yeats, have spun plenty of this straw into very fine gold.

Brooker is also outside the mark when he calls the 1862 minstrel performance lyrics of "Sally Come Up" "folk music of this kind", that is, a folk song broadly rooted into a culture. Such comically-intentioned stereotypic and systematic denigrations of African-Americans do not employ the same motifs as folk songs, which are seldom consciously satiric. Rather, minstrel songs were specifically and recently written for preconceived performance. "Sally Come Up" is much like "Lubly Fan", from which "Buffalo Gals" and other spin-offs are derived. The title refers to a city. Both songs are unkind parodies of chivalric love songs, "uglifying" the black woman of the song. From "Sally Come Up" by T. Ramsey (1862), we get:

Dar was dat lubly gal, Miss Fan,  
Wid a face as broad as a frying-pan;  
But Sally's is as broad again,  
Dar's not a face like Sally's!  
She's got a foot  
To full out de boot,  
So broad, so long, as a gum-tree root,  
Such a foot has Sally!

Of course, "Sally Come Up" is the source of "Salmon Come Up", the original version of the song and dance which the Griffin and the Mock Turtle perform for Alice in *Alice's Adventures under Ground*. Carroll had seen the Liddell sisters perform the song and dance "with great spirit" the evening before the famous picnic (Gardner).

The refrain is:

Sally come up! oh, Sally go down!  
Oh, Sally come twist you heel around,  
De old man he's gone down to town,  
Oh Sally come down de middle.

"Sally Come Up", though its refrain is innocent, would not have been accepted broadly by either American or British culture, as a folk song must be. It would have raised abolitionist objections. Incidentally, such songs, comically

depicting the black woman as unattractive, were probably part of the larger stereotypic system intended to discourage mixed racial breeding. "Sally Come Up" tells a very ugly little story demeaning Africans merely because they are enslaved. In it, a plantation's slaves suddenly find themselves without a master's hand, and cavort like musical chimpanzees through the figures of their version of ballroom dancing. The racial stereotypes are quite animalistic.

Of course, in *AAuG*, the Mock Turtle and the Gryphon sing "Salmon Come Up", based on "Sally Come Up", which was abandoned and replaced by "Will You Walk a Little Faster", based on Mary Howitt's "The Spider and the Fly"—a wise substitution—in the published *AW*. This move shows that Carroll used delicate care in selecting the materials he intended to parody, and by implication, the importance he placed on the parodic process.

No parodic structure of his exceeds the power of this one. In the encounter with the Gryphon and Mock Turtle, a meditation upon the end of life which uses prominent foil devices, Howitt's poem and its parody, "Will You Walk" become the articulation of alternate views of death. Howitt's didactic, moralistic view has the individual soul (the fly) bringing on its own death by surrendering to the temptations of the flesh (the couch), greed (the feast), and vanity (the mirror) cunningly proffered by death (the spider). On the other hand, the parody gives a Darwinian food-chain version—lobsters obeying the voice of nature by throwing smaller creatures into the sea (death) so different from the land (ordinary life) that "you can really have no notion" what it contains. The dance itself expresses the exuberant natural energy of the biosphere—there at the very edge of land—but it uncompromisingly holds out the far shore, nevertheless. "The further off from England, the nearer is to France." In the mad caper on the sea shingle, there is a forecast of the bedlam of appetite and ingestion of the closing scene of *TLG*. It is also, significantly, a distinct echo of the frantic, dehumanized dance which compels those masterless slaves of "Sally Come Up". Further, ironically, the "Sally Come Up" dance is also a courting ritual, so that regeneration, though at a near-bestial level, is also lightly implied.

Thematic considerations aside, the parodic structure embedding small narratives into the main one is fascinating here. What we have is a sort of three-cornered construct which is complete as a threesome, but far less whole if only two of its corners are present. Howitt's poem is like "Will You Walk" in theme, but far from it in plot. Although the motif in each case is a dialog of seduction, the aims of the seduction are not foils. The hesitant snail will pass among a frantic mob from one natural element to another; the fly will die alone. Though contrast exists, it is not pronounced enough to be called juxtaposition. Now, "Sally Come Up"—and its derivative "Salmon Come Up"—is like "Will You Walk" in plot content (similar dances), but unlike it in theme. A masterless jubilation of slaves which ends in courtship, though potentially profound, is no alternative to the wildly-charged excitement of a dance of initiation along the line where one cosmos encounters

another. (Yet when it resonates with Darwinian models, the effect is fascinating.)

Finally, if the parody structure is executed effectively—and it certainly generates the experience of artistic satisfaction—it is because Carroll has added a new dimension by turning a line of two terminal points (the object and its parody) into a triangle of three such points. Like any triangle, it has a most stable structure. But then, it has a difficult function. It must support, in a childlike mind, a highly sophisticated concept: that death is inevitable and terrible, but that our natures instinctively celebrate it as the entrance to new life. This is a profound concept, with the Socratic irony which establishes a truth by paradox, asserting at once opposite, mutually negating propositions. It is the parodic process, gone exponential. It may be that the three-point construction I have described is necessary to attain such a kernel of meaning. In this sense, we can separate the points of the triangle into something linear:

<b>Title</b>	"Spider and Fly"	"Sally Come Up"	"Will You Walk"
<b>Plot</b>	Death struggle	pointless dance	/dance of death
<b>Outcome</b>	Being eaten	Courting	regeneration

Thus, "Will You Walk" takes its plot elements from both retained and discarded sources. In fact, "Sally Come Up" has not been wholly lost, only implanted more deeply into the whole. The effect of "Will You Walk" is a combination of both of the other songs, as well.

All this suggests that, for Carroll, parody is not an either/or construction, or one lightly overlaid upon a work

already intact. It neither displaces nor foregrounds the original song and its meaning, but rather re-encodes and deeply incorporates that double meaning, and might even go on to repeat the process. In the encounter with the folk song which Brooker examines, it is very clear that even as a child Dodgson's mind tended to the "portmanteau" method of conflation of terms; "wild wood" and "wide world" become the same thing, yet remain separate. Alice's wide world remains also her wild wood. Carroll, like the White Knight, never discards what he can somehow recycle. He is the champion of "shattering into bits" as a prelude to "remolding closer to the heart's desire". He has a reluctance to abandon any narrative elements, no matter how difficult-to-adapt, once they have been embraced. Having declared as a child that he would chase the buffalo, he did it all his life. (Yet, the buffalo must be prepared for some dramatic transformations.) Finally, prompted by these suggestions, we may speculate that Carroll is comfortable with separate meanings simultaneously present, even paradoxical ones.

[As a matter of interest, the lyrics of "Sally Come Up", along with the tune, can be found at <http://mariah.stonemarche.org/livhis/sally.htm>. Due to its use of "the n\* word" we have elected not to print it here. It must be borne in mind, however, that this word was not particularly offensive in nineteenth century England; Dodgson himself used it freely (e.g. a letter to Mary MacDonald dated 5 December 1864).]

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## Carroll's Monsters

RUTH BERMAN

Reluctance to use dragons helped some nineteenth-century fantasy writers to a delightful originality in their monsters. Most fantasy writers in the period concentrated on humans or humanoids—ghosts, *Doppelgängers*, a surprising variety of merfolk (e.g., James Hogg's mermaid in "Mary Burnett", de la Motte Fouqué's "Undine", Heine's "Die Lorelei", H.C. Andersen's "Little Mermaid", Kingsley's *Water Babies*, Arnold's "Forsaken Merman"), witches, etc. There were not many supernatural beasts of any kind.

Dragons got a boost from the discovery of dinosaurs; Stephen Prickett, in his *Victorian Fantasy*, has shown that

dinosaurs caused an increase in the dragon population: first among artists and then, at the end of the century, among writers.<sup>1</sup> One of his examples is Tenniel's Jabberwock, with its scaly saurian body.

Tenniel's Jabberwock, not Carroll's. Whiffing and burbling are probably common to most monsters, and even eyes of flame belong to many. A Jabberwock is a Jabberwock, not a dragon.

The avoidance of dragons was not just neglect of monsters. Some monsters were used, but they tended not to be dragons. For instance, there was a Salamander (with snake-daughters) in E. T. A. Hoffmann's "The Golden



Pot", a rattlesnake-woman in Oliver Wendell Holmes' *Elsie Venner*, a Remora (a snake-like living glacier) and a Fire-drake (etymologically a dragon, but with horns and hoofs) in Andrew Lang's *Prince Prigio*.

Writers were shying away from the word "dragon"—no doubt because in its literary use the dragon had been stereotyped as the dragon of Revelation, an absolutely evil dragon identified with Satan. This was the dragon fought by Spenser's Red Cross Knight in Book I of *The Faerie Queene*, the dragon Satan turns into when reporting the Fall to Hell in Book X of Milton's *Paradise Lost*. A monster by some other name would sound less Satanic—even if drawn as dragon-like by the illustrator.

The artists probably had additional freedom because the dinosaurs were changing the image of what dragons looked like: the new dragons were shorter, fatter, bulkier—saurian instead of serpentine. An artist could draw something that would be recognized as a dragon, yet which did not look much like the kind of dragon slain in paintings of Saint George or the angel Michael.

Lewis Carroll confined his dragons to brief references, such as the elegant syllogism, "All Dragons are uncanny; All Scotchmen are canny," proving that "All Dragons are not-Scotchmen" and "All Scotchmen are not-Dragons" in *A Game of Logic*; or the description of a Latin text-book containing the words "Balbus assisting his mother-in-law to convince the dragon" (*A Tangled Tale*).<sup>2</sup> The illustrator of *A Tangled Tale*, Arthur B. Frost, at the suggestion of Carroll<sup>3</sup> chose that single phrase—which has nothing to do with the action of the story—as the basis for his illustration to the chapter, a full-pager of Balbus, his mother-in-law, and the unconvinced dragon.

In his prentice work, Carroll's avoidance of the word "dragon" probably weakened the humor. In *The Rectory Magazine* (one of the private magazines—a sort of family fanzine of one copy each—Carroll edited for his brothers and sisters) in 1850, when he was 18, Carroll included two mock-horror poems. In "Horrors" the speaker who "saw a monster come with speed, / It's [*sic*] face of grimmiest green, / On human beings used to feed, / Most dreadful to be seen" is about to be eaten by it when he wakes. In "Terrors" the speaker sees a monster like "an angry snake" with "a yellow coat of mail . . . Puffing forth black coils of smoke."<sup>4</sup> The beast is a train, but in misapprehension it perhaps should have been a dragon, not just a snake. (It's interesting to note that two science fiction writers have made use of train-dragons: Ray Bradbury in "The Dragon" and Robert F. Young in "St. George and the Dragonmotive".)

In the *Alice* books and *The Hunting of the Snark*, Carroll invented original monsters instead. The use of any spe-

cific name helps to make a monster more vivid, and the use of an absurd name like "jabberwock" or "snark" makes the creature funnier. These two monsters substitute for dragons as ferocious things to hunt. Some of Carroll's other monsters are less dragon-like and more amiable. The Cheshire Cat is disconcerting, but friendly. The Mock Turtle is a doleful creature, trapped (a little like his author) in longing for his vanished childhood. The *Looking-glass* insects—the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly—are introduced by the Gnat as insects to rejoice in.

In the two *Sylvie and Bruno* books, though, there aren't exactly any monsters. There's a bear without a head in the Mad Gardener's song, a crocodile shortened and then stretched in the chapter "A Changed Crocodile", and at the end Prince Uggug turns into a ferocious porcupine. Parts of these two books show Carroll at his best, but as

wholes they are poor. It may be a sign of what is going wrong in them that there is no creature in Outland more Outlandish than a wild porcupine.

In addition to creating monsters, Carroll may have come across the Gryphon in the Grimm Brothers' collection of folk-tales. A feather from a griffin's tail plays the role more commonly played by a hair from a giant's head in "The Griffin", the only one of the 210 stories in *The Complete Grimm's Fairy Tales* with a monstrous beast in the title.<sup>5</sup>

Carroll gave his Gryphon a distinct personality, something

this monster, unlike dragons, had never really had before. They guarded gold (according to Herodotus) or pulled the chariot of the Church in Purgatory (according to Dante), but they had no meetings with memorable antagonists such as dragons had with Daniel, Perseus, Apollo, *etc.* Carroll's Gryphon is dangerous, of course, as is expected of monsters, although this aspect is only hinted at in Alice's reaction after the Gryphon asks her to tell them her adventures: "She was a little nervous about it, just at first, the two creatures got so close to her, one on each side, and opened their eyes and mouths so very wide; but she gained courage as she went on."<sup>6</sup> More obviously, it is bossy, like most creatures in the *Alice* books; and it is a good listener and a sympathetic companion to its old school-fellow, the Mock-Turtle: "'Once,' said the Mock Turtle at last, with a deep sigh, 'I was a real Turtle.' These words were followed by a very long silence, broken only by an occasional exclamation of 'Hjckrrh!' from the Gryphon." (At least, "Hjckrrh!" sounds to me like an expression of sympathy.) If the Gryphon's idea of how to treat depression sounds a little hostile—"it set to work shaking him and punching him in the back"—still, its conscious intention in doing so is friendly.





Carroll's success with his monsters may have helped draw attention to the literary possibilities of supernatural beasts generally. He certainly influenced the gryphons that followed. The griffin (sorry to keep switching spellings, but different authors had different preferences) in "The Griffin and the Minor Canon" by Frank R. Stockton is a more ferocious creature, but an equally loyal friend; Stockton used griffins again, as less important characters, in "The Bee-Man of Orn", with a paralyzed Ghastly Griffin, and in "The Philopena", with a servant Gryphoness; he also used Carroll's snap-dragon-fly pun to produce one of the rare nineteenth-century dragons, the King of the Snapdragons, another minor character in "The Bee-Man of Orn."<sup>6</sup>

Kenneth Grahame went to Milton for his gryphons, recalling in the essay "Marginalia" how he used to love to draw in the margins. Satan in *Paradise Lost* (II. 943-7) was compared to a Gryphon pursuing an Arimasian who has stolen his gold (characteristic Gryphon-behavior, from Herodotus). But Grahame mingled Milton with Carroll in his recollections: "And so it has come about that, while Milton's periods are mostly effaced from memory by the sponge of time, I can still see that vengeful Gryphon, cousin-german to the gentle beast that danced the Lobster-Quadrille by a certain shore."<sup>7</sup>

Grahame's own contribution to the monsters of literature was "The Reluctant Dragon", an even more "gentle beast", published in 1898 in his *Dream Days*. Grahame turned the legend of the Dragon-slayer topsy turvy and secularized it. Saint George is as reluctant to kill needlessly as the Dragon is to be killed; the Dragon is not Satan, but a survivor from another geologic era, preserved by an earthquake—apparently a dinosaur, even though he remembers humans and his people as co-existing (in the days when more energetic dragons got themselves killed for eating humans). But then the Boy was a great reader of fairy tales and natural history sandwiched together, so it's no wonder that his Dragon mixes them also.



I don't know C. Molbech's *The Fox, the Dog and the Griffin* in the original; it is based on a folk-tale, and I suppose C. Molbech is Christian Knud Frederik Molbech, a nineteenth-century Danish poet. Poul Anderson translated it (NY: Doubleday, 1966). Perhaps the Griffin in the folk-tale was as thoughtful of his employee and as generous as in this version, or perhaps Molbech or Anderson heightened those qualities, producing a griffin as kindly as those of Carroll, Stockton, and Grahame.

Snif the Iffin (he lost his *gr-rr* in captivity) in Ruth Plumly Thompson's *Jack Pumpkinhead of Oz* (Chicago: Reilly & Lee, 1929) feeds on red geraniums, is a poet and philosophizer, and joins enthusiastically with Jack to help Peter (a youngster from Philadelphia) find his way home.

In twentieth-century fantasy, the dragon Lewis Carroll avoided has become the dominant monster. The habit of using monsters, original and traditional, developed by Carroll and a few other nineteenth-century fantasists, remains. The creatures of unnatural nature are a paradoxical combination of the Romantic unity of all nature and the ironic alienation from nature. The monsters are a multi-valent symbol of one-ness and of division, of the human unconscious and of the non-human.

Carroll's unicorn offered to believe in that Fabulous Monster, a child, if Alice would believe in him. She accepted the bargain.

AUTHOR'S POSTSCRIPT: I didn't mean to suggest that Carroll would have encountered

gryphons/griffins only in the Grimms—he would no doubt also have known such sources as Herodotus and Milton. This article was an offshoot to my longer study of dragons in nineteenth-century fiction, "Victorian Dragons: The Reluctant Brood," published in *Children's Literature in Education* later the same year, Vol. 15, No. 4, 1984, pp. 220-233.

[This article was originally printed as "Lewis Carroll's Not-Dragons" in *Niekas* No. 32, 1984, ed. Ed Meskys, ©1984 by NIEKAS Publications. All rights were assigned to the original authors and artists and the present article is reprinted with the permission of the author.]

1. Stephen Prickett, *Victorian Fantasy* (Bloomington IN: Indiana University Press, 1979), pp. 75-91.

2. Lewis Carroll, *The Game of Logic* (NY: Dover, 1958), p. 29; originally published 1887. *A Tangled Tale* (NY: Dover, 1958), p. 6; originally published 1885.

3. Letter, CLD to Frost, 5 August 1884

4. Carroll, *The Rectory Magazine* (Austin: University of Texas Press, 1975), pp. 20, 46-7; facsimile edition.

5. Translated by Margaret Hunt, revised by James Stern, with introduction by Padraic Colum and commentary by Joseph Campbell (NY: Pantheon Books, 1944). There are dragons in "The Two Brothers", "The Four Skillful Brothers", and "The Devil and His Grandmother"—but not in the titles.

6. These stories are in Stockton's *The Bee-Man of Orn and Other Fanciful Tales* (NY: Charles Scribner's Sons, 1887).

7. Kenneth Grahame, "Marginalia", in *Pagan Papers* (London and NY: John Lane, The Bodley Head, 1898), p. 78; the essay first appeared in the *National Observer*, March 26, 1892.



## MOSCOW'S LEWIS CARROLL FANS

NINA DEMUROVA

[The following brief article, which appeared in issue No. 7 of *Soviet Women* (1971), recounts the author's visit to the Lewis Carroll Society of some Moscow secondary-school students in 1971. August Imholtz says that he would probably never have found the article but for a summary of it he happened to see in the April 1972 issue of *The Horn Book*.]

Once I received a bulky package through the mail with a letter and a batch of school notebooks enclosed. The letter was typed on a glossy white letterhead with "Lewis Carroll Society, School No. 45, Moscow," printed at the top (some subjects are taught in English here). At that time, three years back, my translation into Russian of *Alice in Wonderland* and *Through the Looking-Glass* had just been published.

How interesting it was to read the letter from the school children! They wrote that the sixth and seventh formers had founded the Lewis Carroll Society and wanted me to attend their meeting. They had carried out a very interesting test: they had taken a chapter from *Alice in Wonderland* and translated it, each pupil giving his own version. They had sent me their translations and wanted me to go over them and give them my opinion. It was a brave attempt. The children evidently did not suspect that they had chosen one of the most difficult works in world literature which had for a long time been considered untranslatable. Most of them had spontaneously come to the only right conclusion it seemed to me: it was impossible to translate Carroll literally.

My first meeting with the society was quite a lengthy one. I told the children how I had worked on the translation, read chapters from both books, and answered questions which fell thick and fast. Then the children told me how their society was founded and what they were engaged in.

Every society, as you know, has its own rules. This society also had them: "Every member of the Lewis Carroll Society MUST know the author's biography, read *Alice in Wonderland* in the original, know one of Carroll's poems by heart, be interested in English literature and language, be able to write fairly reasonable letters in Russian and English, make a report on Lewis Carroll, attend all the Society's meetings, have a sense of humor." How the last point (the most difficult) was fulfilled is illustrated by the memorandum to the members of the society, which is full of quotations from *Alice*. The following are some of the points listed:

The first question to a newcomer:

"Who are you?"

Questions to check witnesses:

"Do cats eat bats? Do bats eat cats? Why is a raven like a writing desk?"

The first rule for a society member:

"Do not lose your temper!"

The second rule:

"You don't know very much, and that's a fact."

A polite reply to an invitation to make a report:

"Well, if I must, I must."

A favorable appraisal of a report:

"Thank you, sir, for your interesting story."

A friendly remark:

"Don't grunt. That's not at all a proper way of expressing yourself."

During the three years of the society's existence, the children have collected an enormous "archive" on Carroll; different editions of *Alice* in Russian and English, articles and cuttings from newspapers, and scientific books with quotations from Carroll. After all, he was an original scientist who had anticipated many of the new scientific discoveries. The children of School No. 45 are especially interested in this angle—many of them study mathematics and physics in earnest and intend to devote their life to it. That is why the society had decided to send out letters to outstanding Soviet scientists with a request to let them know about the meaning of Carroll's ideas in modern science. The scientists responded to this request: Professor Y. Khurgin, Doctor of Physico-Mathematical Science, sent detailed replies to the society.

The children are very efficient in anything concerning Carroll. For instance, when the books *Jokes by Physicists* and *Physicists Continue to Joke* were published in Russian with epigraphs from Carroll, the children got in touch with the publishers immediately and thanked them for the beautiful books, and begged the physicists to inform them about any of Carroll's quotations which they might come across during their scientific work. The physicists promised to do so. When Moscow and Leningrad television studios presented a play adapted from the book *Alice in Wonderland*, the children sent some very detailed letters with quite a few remarks, which were quite just in their criticism.

What interesting reports they make in the society—"Carroll the Artist," "Carroll the Photographer," "Carroll's Illustrators," and all followed by magic lantern slides! When guests visit the society (and quite a few do) their reports are taped so that they can be heard again. Especially if the guests speak English, which is quite often.

Recently the children held a quiz on who had the best knowledge of Carroll. They set up the questions themselves. First prize was a bottle of peach juice labeled "DRINK ME!"; second, a box of marmalade candy with the inscription "Orange Marmalade"; third, a box of cakes with "EAT ME!" on it.

On January 27th the society honoured Lewis Carroll's birthday. There was a competition for the best recitation. Each competitor had to recite two poems: one by Carroll; the second by any author using Carroll's style. The choice was excellent. We listened to the famous "Walrus and the Carpenter," the ballad "Jabberwocky," which is just as famous, and Edward Lear and Ogden Nash. At the judges' table sat the director of studies Alexander Bessmertny, the permanent inspirer and sponsor of the society, and our honoured guest Walter May, who is an English translator of Russian and Soviet poets. We felt tense while counting the points. First prize was awarded to one of the vice-chairmen of the society, Lena Marfunina. There were three

other prizes, and it seemed to me that the winners were very pleased with the English books they received.

When we parted the children asked if there was a Carroll Society somewhere in England or America, and if so, it would be a good idea to establish ties with them! Alas, I was not able to answer this question, but promised to write an article and with it the words: "Carroll fans! Please answer!"

*[Some 32 years later we can answer Lena Marfunina and the students of School No. 45 that indeed there are Carroll Societies not only in England and the United States, but also Canada, Japan, Australia, and Holland.]*



## X Markse the Spot

DR JOHN TUFAIL

When, in 1954, Derek Hudson published *Lewis Carroll: An Illustrated Biography*, one of the many new 'revelations' contained in this work was the publication for the first time of the earliest known of his letters. Addressed to 'My dear Bun' (apparently his nurse), it says:

My dear Bun,

I love you very much, & tend you a kitt from little Charlie with the horn of hair. I'd like to give you a kitt, but I tan't, because I'm at Marke. What a long letter I've written. I'm twite tired.

Precisely how old Carroll was when this letter was penned is not known, but from the language, and the suspicion that 'clearly he had been helped in the writing' it would not be unreasonable to assume an age of two to three years. This would date the letter not later than 1835, possibly earlier. As we shall see, this outside date is of some importance.

Hudson doesn't tell us where 'Marke' is; indeed he couldn't as there is actually no such place in the UK! This little entry seems to have been treated as unimportant trivia by Hudson, in fact of such little import that Morton Cohen, in his 1995 biography, omitted mention of it completely. To an extent this is understandable, as where Lewis Carroll spent a short holiday when he was four years old does not, on the face of it, seem of particular significance.

This may have been a mistake. For if Hudson (or Cohen for that matter) had taken the trouble to satisfy natural curiosity on the location of 'Marke' it might well have proved revelatory in understanding at least some of the

factors that led Dodgson Snr to the living and Croft, and his eldest son to fall under the benign and stimulating tutelage of James Tate at Richmond school.

A search of United Kingdom place names in the first half of the nineteenth century reveals that there is no such place as 'Marke'. However, there are two 'Marske's', both in North Yorkshire, and it is almost certain that it is one of these locations to which the letter refers.

Marske-on-Sea is a small fishing village at the foot of the Cleveland hills, about five miles from Redcar. It is an unlikely place for the Dodgson family to stay, even briefly, as they had no known connections there and, in 1835, there seems to have been no other accommodation that would

have been suitable for a family of the Dodgson's status.

The other Marske, however, holds much greater promise—not least in the fact that it is just a few miles from Croft! The village itself is (and was) even smaller than Marske-on-Sea. However, of greater significance is that it is the location of Marske Hall, seat of the Hutton family—a family that, uniquely, boasts two Archbishops of Canterbury in its lineage! Further, as the major

landowners of the area, their influence over the disposal of the Croft Living would have been crucial. Of further interest is that the head of the family at the time, John Hutton, was a lifelong friend of James Tate.

So, it seems, around 1835, some eight years before Dodgson Snr was finally granted a living appropriate to his talents, the Dodgsons were almost certainly the guests of the most influential person in the area (there really wasn't anywhere other than Marske Hall where the Dodgsons could have stayed).

*My dear Bun,*

*I love you very much, & tend you a kitt from little Charlie with the horn of hair. I'd like to give you a kitt, but I tan't, because I'm at Marke. What a long letter I've written. I'm twite tired.*

It would be facile to assume that the event of the Dodgsons being the guests of John Hutton, and Dodgson Snr's appointment to Croft are totally unconnected. If John Hutton had not approved of Charles Dodgson, it would have been inconceivable that he would have been granted the Croft Living.

In a sense, this article has been submitted to stimulate further research, rather than give answers—for the bare facts as outlined certainly open several lines of potentially fruitful inquiry that this writer has not had the time to pursue. For example, other than the fact that John Hutton was considered a well-respected and benign personality of generally liberal views, with a keen interest in horse racing and breeding, I can offer nothing that would indicate the nature of the person or why he would consider Charles Dodgson a suitable Incumbent for Croft. Nor is it known how it was that Hutton and Dodgson were drawn together, though the suspicion is that the two families had some long-term connection. I say this because another branch of the Hutton family is based in Beverley, East Yorkshire, where, in the churchyard of St Mary's, there is a statue of the White Rabbit that commemorates Lewis Carroll's connection with that town. Coincidentally, the Beverley Huttons were neighbours to the Tyrwhitt family in Lincolnshire—and Richard St John Tyrwhitt, vicar of St Mary Magdelene, Oxford, was one of Carroll's closest companions in his early years at Christ Church.

It certainly appears that Hudson missed the opportunity for a most interesting area of research that may well give invaluable insights into aspects of Dodgson Snr's character and beliefs that have so far remained hidden. It also raises the intriguing question of the eight year gap between 1835 and 1843. Was there further, as yet unknown, contact between Dodgson Snr and Hutton (and Tate)? Was this the beginning of a 'grooming' process? It has been assumed that Pusey was the dominant influence in the development of Dodgson's career, leading many commentators to assume that Dodgson's theology and philosophy were perhaps indivisible from Pusey's. Perhaps this assumption may have to be re-examined and modified? Why would two people, Hutton and Tate, whose

views on religion and education seem so at odds with the portrait that Hudson, Cohen and others paint of Dodgson Snr, feel that Dodgson was the right person for the Croft post? Hopefully this brief note will encourage some enthusiastic Carroll scholar to pursue the many strands that I have left waving tantalisingly in the breeze!

#### EDWARD WAKELING COMMENTS:

*My Gazetteer (1870) indicates that Marske was a tributary of the Swale River. The village of Marske included the hamlets of Feldon and Skelton and consisted of 6557 acres. To say that Marske Hall was the only place where the Dodgsons could stay is somewhat deceptive. There were other buildings including a school, 52 houses, and a rectory.*

*As far as I remember, there is a stone carving of a "dressed" rabbit inside the church of St. Mary's—often attributed (without evidence) to be the source of the White Rabbit in Wonderland.*

*There isn't much evidence to suggest that Richard St John Tyrwhitt was one of "Carroll's closest companions" at Christ Church—he hardly comes into the Diaries, unlike people such as Bayne, Prout, Kitchin, etc. They had some discussion about "art" but the impression I get is that Dodgson didn't accept Tyrwhitt's argument. Dodgson photographed him twice—but he photographed many Oxford colleagues.*



*From the St. Mary's Church Beverley website: "On the right of the door to the Sacristy is a stone figure of a rabbit [above] with a pilgrim's staff and scrip, carved about 1330, and said to have inspired Lewis Carroll's White Rabbit in Alice in Wonderland.*

*The Pilgrim Rabbit has been adopted in recent years as St Mary's Church logo." [http://website.lineone.net/~hoskin/stmaryschurch/ChurchguideStMichaelsChapel/images/rabbit\\_450h.jpg](http://website.lineone.net/~hoskin/stmaryschurch/ChurchguideStMichaelsChapel/images/rabbit_450h.jpg).*





# Project Gutenberg, Alice, and Me

MICHAEL S. HART, PRINCIPAL INSTIGATOR

Here is the story of how I first realized that Project Gutenberg was going to work, whether anyone older than teen-agers thought it was going to or not. We *still* get e-mail stating that not one person is ever going to read books from computers!

The story takes place at a time when we literally had only about a dozen eTexts online; so set your “wayback machine” for 1989. At the beginning of that year, there were only 80,000 computers in host mode in the entire Internet, but by October that had doubled, the only time we can actually be sure the Net doubled in size after the primary effort when it first went coast to coast in 1971.

This was the year we got our very first response saying that putting text files of books on the Internet was anything other than crazy, but this story signified even more: that to the new generation, eTexts would be the way of the future, no matter what the adults and pundits might think.

I was on the phone that day with the Executive Director of Common Knowledge (a project to put the Library of Congress catalogs into public domain MARC [*M*ACHINE-*R*EADABLE *C*ATALOGING] records), and during the conversation—and I am not kidding—there was this huge noise that literally sounded as if an elephant had fallen right through the roof. She dropped the phone, so I decided that if I hadn’t heard anything in a minute or two, I would hang up and perhaps try to call emergency services there.

However, she was back in a minute, laughing her head off, and here is what she told me:

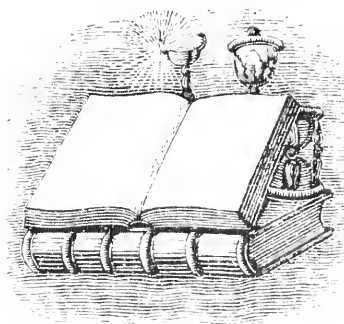
Her son had been playing around with her computer, and found her copy of Project Gutenberg’s *Alice in Wonderland* and had started reading it. He mentioned this at his middle school, and the next day a few of the kids followed him home to see it, and the day after that even more kids followed him home to read Alice’s adventures. Finally the number of kids grew so great that they were hanging off a huge oak chair like Chinese acrobats on a bicycle, and this poor old oak chair had so many kids all over it, reading *Alice in Wonderland*, that it suddenly separated into all its parts, and kids went tumbling in all directions, making the huge noise heard round the world . . . eventually.

. . . for at that very moment, in 1989, I realized that eBooks were going to succeed, no matter what any of a host of adults thought, because to the next generation, this will be their memory of *Alice in Wonderland*, just as mine was a golden-inscribed red leather edition my family used to read together.

*[“The Project Gutenberg Philosophy is to make information, books and other materials available to the general public in forms a vast majority of the computers, programs and people can easily read, use, quote, and search.”]*

Project Gutenberg (<http://promo.net/pg/>) was the brain-child of Michael Hart. It began in 1971 when he typed in a copy of the Declaration of Independence and wished to mail it to everyone then on the network (fewer than 100 people!), but fortunately realized that it would have crashed the Net, so posted it instead to what would later become comp.gen. Since then, their philosophy of making public domain texts available to the greatest number of users has resulted in over 8,000 eTexts, roughly categorized into “light literature”, “heavy literature”, and “reference”, and they are continuing to expand at the rate of about 275 works a month. All texts are encoded in “plain vanilla ASCII” and contain no formatting other than setting a word in all-caps if it is bolded or italicized. (They are presently adding hundreds of HTML and other format editions.) These versions are not claiming to be definitive or authoritative texts, but the service they provide in making the texts freely available and searchable is of monumental consequence, not to mention often providing a basis for texts when publishing traditional books.

The first documents that were online were very short, due to the problems of data storage at that time. The first longer books to be entered were, following in their namesake’s footsteps, both Testaments of the King James Bible and editions of the works of Shakespeare. The very next book was Alice’s Adventures in Wonderland, entered in 1989. Michael calls it “the one book that got us off the ground, in the sense of word of mouth really starting to take off. It was the first of our eBooks to appeal to readers of all ages, an eBook that kids, parents, and grandparents all showed to each other.”]





# BORGES AND CARROLL : ON A SCALE OF ONE TO ONE

CLARE IMHOLTZ

The great Argentinian writer Jorge Luis Borges was an avid reader of Lewis Carroll. Abundant references can be found in Borges' works to both well-known and more obscure Carrollian writings—especially to the playful philosophical parts of Carroll's work, such as the Red King's dream and the race between Achilles and the Tortoise. Given Borges' love of philosophical conundra, it is not surprising that he frequently refers, implicitly or explicitly, to the *Sylvie and Bruno* books. Both Carroll and Borges, for example, tell a story about a 1:1 scale map. Carroll's occurs in *Sylvie and Bruno Concluded*. It goes like this:

"What a useful thing a pocket-map is!" I remarked.

"That's another thing we've learned from your Nation," said Mein Herr, "map-making. But we've carried it much further than you. What do you consider the largest map that would be really useful?"

"About six inches to the mile."

"Only six inches!" exclaimed Mein Herr. "We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the grandest idea of all!

We actually made a map of the country, on the scale of a mile to the mile!"

"Have you used it much?" I enquired.

"It has never been spread out, yet," said Mein Herr: "the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well."

Borges' 1:1 map story, entitled "Del rigor en la Ciencia [On Rigor in Science]", was published in Buenos Aires in 1935 in *Historia universal de la infamia*, and first appeared in English in *Dreamtigers* (University of Texas Press, 1964). Borges is as succinct as Carroll, but the tone of the story has changed completely. What in Carroll was a humorous lesson in the limits of precise representation becomes in Borges' hands a comment on civilization itself, for Borges' map, unlike Carroll's, has been used, and with unhappy consequences.

"...In that Empire, the Art of Cartography reached such perfection that the map of one Province alone took up the whole of a City, and the map of the Em-

pire, the whole of a Province. In time, those Unconscionable Maps did not satisfy and the Colleges of Cartographers set up a Map of the Empire which had the Size of the Empire itself and coincided with it point by point. Less Addicted to the Study of Cartography, Succeeding Generations understood that this Widespread Map was Useless and not without Impiety they abandoned it to the Inclemencies of the Sun and of the Winters. In the deserts of the West some mangled ruins of the Map lasted on, inhabited by Animals and by Beggars; in the whole Country there are no other relics of the Disciplines of Geography."

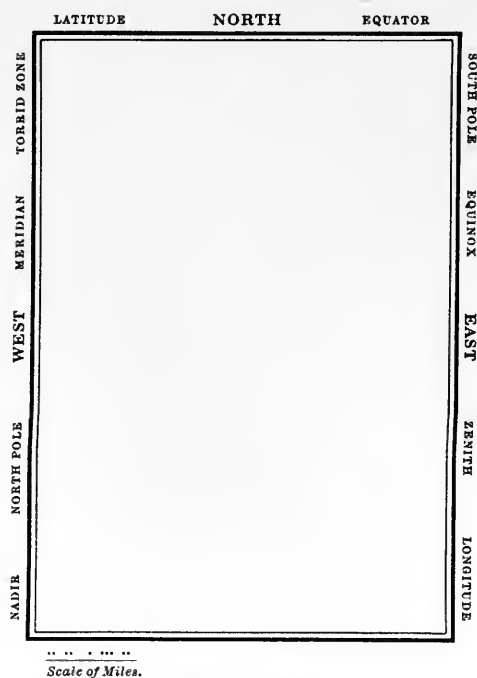
There can be no doubt that Borges was familiar with Carroll's version, but he does not refer to it. Rather, in a typical Borgesian twist he invents a seventeenth-century Spanish author and source: "Suarez Miranda: *Viajes de Varones Prudentes*, Book Four, Chapter XLV, Lérida, 1658".

In preparing our bibliography of the *Sylvie and Bruno* books, Byron Sewell and I found that the map story is far and away the most quoted excerpt. Not surprisingly, it appears

that Borges' version is equally popular among his readers. Unfortunately, few of them seem to recognize the debt to Carroll and (if I can generalize from an Internet search) most unquestioningly accept the nonexistent Suarez Miranda as a legitimate source.

For those of us fond of both writers, it is a delight to find references to Carroll in the works of a twentieth-century genius like Borges. Yet I find it unfortunate that Borges' debt to Carroll can never be returned (even in part, much less on a scale of 1:1). What if the circle could somehow be completed, and Carroll could be found to quote Borges? It could happen—but alas, only in a story told by Borges himself, or perhaps one he cites in his famous essay, "Borges and I".

[An appreciation of Carroll by Borges appeared in KL 55 (its first publication in English translation). The essay served as the prologue to Eduardo Stilman's marvelous translation *Los Libros de Alicia* (Best Ediciones / Ediciones de la Flor, Argentina, 1998, 950-515-169-1).]



OCEAN-CHART.





# THE FORBES COLLECTION SALE OF VICTORIAN PICTURES AND WORKS OF ART CHRISTIE'S, LONDON, FEBRUARY 19-20, 2003

HUGUES LEBAILLY

Were it not for Mark Richard's most kind initiative to send me excerpts from this sale's catalogue a few days before it took place, this major event for anyone interested in Victorian art in general, and in Charles Lutwidge Dodgson's lifelong interest in the artistic productions of his time in particular, would have slipped my notice. Thanks to him, I was able to order online the magnificent three-volume catalogue compiled by Christie's on the very eve of the first day of the sale.

On top of being lavishly illustrated in colour throughout, it offers fifteen fascinating surveys by such eminent authorities on nineteenth-century British fine arts as John Christian, Lionel Lambourne, Susan Casteras, Debra Mancoff, and Charlotte Gere (to name but a few), which makes it worth, not only its quite expensive price (£65 / €90 / \$105), but also keeping and referring to long after the sale itself has taken place.

Carrollians will be glad to hear that out of the 258 artists listed in the index, 44 are mentioned in Dodgson's diaries, and to see him quoted on three occasions as a reliable connoisseur by the authors, but a bit disappointed to realise that written evidence of his interest in the works offered for sale here is only available with regard to 5 of the 361 catalogue numbers:

11. *Arthur Hughes, A Birthday Picnic—Portraits of the children of William and Anne Pattinson of Felling, near Gateshead, oil on canvas, painted arch, 102.2 x 127.6 cm, estimate : £300,000-500,000 / sold for £380,850.*

R.L.Green's edition of *The Diaries of Lewis Carroll* (Cassell, 1953) is listed among the literature on the work and the detailed notice provides us with fascinating insights into the Pattinson family's patronage of Hughes and connections with James Leathart, whose home and painting collection CLD visited on October 2, 1864, and whose family the artist was to portray in 1865 in *Mrs Leathart and her three Children*, which was given pride of place by CLD among his favourite works at the Royal Academy summer exhibition that year (diary entry of Tuesday, 4 July, 1865). The anonymous writer establishes an interesting link between Hughes's work and William Holman Hunt's *The Children's Holiday* (*Portrait of Mrs Thomas Fairbairn and her Children*), which CLD saw in the artist's studio on April 8, 1865, and "for which [he] suggested the name 'The Children's Holiday' which [Hunt] ultimately adopted", as CLD added on May 21, 1865, in the margin of his notebook close to the former entry.

Arthur Hughes's *Birthday Picnic* itself is mentioned in CLD's diary entry for April 7, 1867, when "in the after-

noon [his brother] Wilfred and [himself] called at the Hughes', and found them all at home as usual", as one of the three pictures the artist was soon to send to the Royal Academy: "the child found in the wood [*L'Enfant perdu*], a family group of the name of Pattinson (Gateshead), and a sweet little thing of a child with a box of bricks, standing up in the corner and balancing one of them on her head: it is a child of Mr. F. T. Palgrave [Cecily Ursula, aged three years]".

13. *Arthur Hughes, Home from Work, oil on canvas, painted arch, 104.2 x 81.3 cm, estimate : £400,000-600,000 / did not sell*

Green's *Diaries* is again listed among the literature on the work, and the notice, which describes the work as "one of Hughes's most enchanting conceptions" points out that: "Not surprisingly in view of its subject, the picture must also have been noticed and remembered by Lewis Carroll. On 21 July 1863, two years after its exhibition, he noted in his diary as follows: 'Called on Mr Arthur Hughes and saw some lovely pictures, and his four little children, one of whom is painted in *'The Woodman's Return'*."

This entry appears in Volume 4 of Wakeling's unexpurgated edition of the diaries, but, due to an unfortunate lack of coordination between ourselves, he describes *The Woodman's Return* as "not identified", adding that "it may have had another name when exhibited"! The work was mentioned by CLD, under its correct title, on two more occasions: on October 6, 1863, when he refers to it as apparently the second major highlight of Mr Leathart's collection, in his eyes, after Millais's *Autumn Leaves*, and on October 2, 1864, when he was at last able to get access to it, under Mrs Leathart's patient and benevolent guidance: "She only was at home, and most kindly gave up about one and a half hours to showing us the pictures. Millais' 'Autumn Leaves', Arthur Hughes' 'Home from Work' and 'The Little Rift within the Lute', Maddox Brown's 'Baal-lamb' and 'Cordelia' and others..."

81. *Daniel Maclise, The Play Scene in 'Hamlet', pencil and watercolour, heightened with bodycolour and with gum arabic, arched, 35.5 x 64.2 cm, estimate : £18,000-25,000 / sold for £17,327*

The catalogue makes it clear that "the present work is an exact copy in watercolour of Maclise's masterpiece exhibited at the Royal Academy, 1842 [Tate Britain, London]", but there is no evidence that CLD ever saw the original oil painting, "one of the most startling, wonderful pictures that the English school has ever produced", according to



Thackeray. The work might very well have been familiar to him through a later engraving, and he only refers to it as a very likely source of inspiration for Charles Kean's grouping of the characters on the stage of the Princess: "Kean was best in the play scene (evidently grouped from Maclise's picture..." (January 16, 1856). No wonder the catalogue does not quote that very allusive and indirect reference to the work.

I had so far spotted but a black and white reproduction of the work (which I had found in Harriet Welchel's *John Ruskin and the Victorian Eye* (Harry N. Abrams, 1993; fig. 39), so this full-page colour printing is a boon to my personal collection of CLD's favourite pictorial works.

95. *John Leech, Married for Money—The Honeymoon, oil on canvas, 56.2 x 76.8 cm, estimate : £8,000-12,000 / did not sell*

96. *John Leech, Did you Ever?, oil on canvas, 51.4 x 76.8 cm, estimate : £7,000-10,000 / did not sell*

Again, these are works I had never been able to trace. The catalogue describes them as "part of the 'Sketches in Oil' which Leech prepared for the exhibition which he held in London in 1862, opening at the Egyptian Hall, Piccadilly, and later moving to the Auction Mart Gallery, Royal Exchange. The 'Sketches' were enlarged lithographs of his Punch cartoons, blown up by the Electro-Block Printing Company, and then painted in oils, a technique he learnt from Millais." On July 19, 1862, CLD "went to see Leech's oil-pictures" and was disappointed: "I don't think colour improves them." It is nevertheless very interesting for a Carrollian scholar to be able to see exactly what they looked like.

Though Joseph Noel Paton's *Evening* (235) is not among the nine works by the great Scottish artists CLD mentioned on at least three different occasions in his diaries, the author of its notice mentions that "Lewis Carroll was an admirer, as was Queen Victoria..."

The longer notice dedicated to Paton's *In Gethsemane* (298) will provide interesting information on the artist to those Carrollians who are not particularly well versed in Victorian art, as will those on Sophie Anderson (102 & 290), Thomas Faed (15), Frederick Goodall (159), James Hayllar (100) and his eldest daughter Jessica Hayllar (267) who get mixed up in the index, as it only refers to the initials of the artists—the same mistake affects William Henry and William Holman Hunt, a minor but unbelievable blot on such a fascinating and scholarly catalogue!—Frank Holl (114), George Dunlop Leslie—who exhibited *Alice in Wonderland* at the Royal Academy in 1879—(268), Valentine Cameron Prinsep (293), James Sant (52) and Edward Matthew Ward (258).

The notices dedicated to the other little-known artists mentioned in CLD's diaries, William Allan, Helen Allingham, James Archer, John Collier, Charles West Cope, Walter Crane, William Charles Thomas Dobson, William Dyce, Samuel Luke Fildes, George Elgar Hicks, Henry Le Jeune, Benjamin Williams Leader, Charles Robert Leslie, Edwin Long, Henry Nelson O'Neil, and William Blake Richmond—who painted the three Liddell sisters—are not informative enough on their careers as a whole to quench a Carrollian's thirst for some general knowledge on them. However, even though their works reproduced here are not those CLD mentioned in his diaries, he might have seen some of them in his regular visits to the R.A. and not recorded it and, even if he didn't, they can provide some notion of what kind of pictures they produced.

The dozen or so nude studies by William Etty to be found in Volumes 2 and 3 are very interesting to examine, as they can provide those of us who are not too familiar with that artist—described by Nathaniel Hawthorne as "the most disagreeable of English painters, who had a diseased appetite for woman's flesh, and spent his whole life, apparently, in painting them with enormously developed busts", "thrusting their nudity upon you with malice aforethought"—with some notion of what his Judith may have looked like on the triptych CLD "thought in parts admirable" when he saw it on September 12, 1857, at the Edinburgh National Gallery.

The presence in the index of two of Lewis Carroll's major illustrators, Harry Furniss and John Tenniel, as well as that of his friend George du Maurier, is mouth-watering, but they are merely quoted for their contributions to the decoration of four autograph fans (125, 126, 324 and 325). More rewarding is the inclusion of a drawing by William de Morgan (232), whose workshop produced the tiles that decorated the fireplace of CLD's living-room at Christ Church.

A last category of artists CLD mentions in his diaries but whom I have not discussed so far, includes Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Edwin Landseer, Frederic Leighton, John Everett Millais, Dante Gabriel Rossetti, and George Frederic Watts, whose careers and works I expect to be already familiar to most of us.

*[Edward Wakeling's edition of the Diaries (Lewis Carroll Society [U.K.], 1993 [Vol. 1] - 2003 [Vol. 7], with two more to come) is supplanting Green's as the definitive edition. Hugues Lebaillly is currently providing him with research details of most of the works of art mentioned therein. Wakeling notes "In the earlier volumes, we were less 'coordinated'!"]*



## Two More Contemporary Reviews of *Sylvie and Bruno*

AUGUST A. IMHOLTZ, JR. AND CLARE IMHOLTZ

We have recently discovered two more reviews which were not included in the three previous *Knight Letters* (nos. 62, 63, and 67) that reprinted contemporary reviews of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*.

The first review appeared in the April 1890 *Book Talk*, an obscure short-lived literary periodical published by St. Paul Book & Stationery Company, St. Paul, Minnesota. Unfortunately, the review appears to be in part a plagiarism of the review that appeared in *The Literary World*, Vol. 21, No. 4, Feb. 15, 1890 (see *KL* 67). Also printed in the same issue of *Book Talk* is a short excerpt from the novel, the scene in which Sylvie, Bruno, and the Professor encounter the Gardener, who recites "He thought he saw an Albatross" and "He thought he saw a Garden-Door." Furniss' illustration of the Albatross is reproduced.

The second review appeared in "Folios and Footlights", a regular column in *The New Review*. Notices and reviews that were printed in regularly reappearing feature articles such as this are notoriously difficult to find unless some good indexer has listed the contents in a printed or online database. Fortunately this was the case, and we were able to locate this short notice through *The Wellesley Index of Victorian Literature*.

BOOK TALK, VOL. 1, NO. 3, APRIL 1890

Readers of those delightful fairy stories, "Alice's Adventures in Wonderland" and "Through the Looking Glass," will eagerly welcome the last work from the pen of Lewis Carroll.

"*Sylvie and Bruno*," while containing enough quaint and curious materials to furnish another volume as delightful as the former ones, is somewhat marred by the author's frequent attempts in the line of moralizing, in which he is clearly out of his element.

There are several things during the course of the narrative entirely out of place in a volume of this kind, notably the ridicule of schools of modern thought, the moralizing at the end of the preface and the attack on the Ritualists; for Lewis Carroll in his own peculiar gift of odd conceits and whimsicalities is unsurpassed, and while he writes in this vein is delightful, but when he attempts serious writing, he is rather wearisome. There is plenty of humour, however, in the story, and any person young or old must have a very jaded appetite who will not enjoy reading it.

THE NEW REVIEW. "FOLIOS AND FOOTLIGHTS" VOL. 2, NO.

9, FEBRUARY 1890, BY L.F. AUSTIN

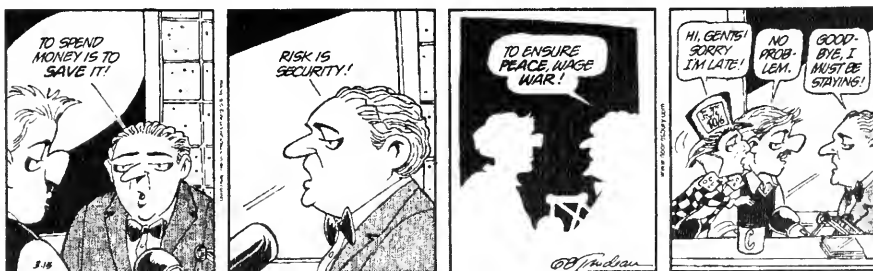
[After reviewing Mark Twain's *Connecticut Yankee in King Arthur's Court*, Austin continues as follows:] But something has gone wrong with one of our own humorists. Can you fancy the Walrus and the Carpenter discussing the morality of play-going, and deciding that the fear of sudden death in a theatre ought to convince the timid that it is wrong for them to go there? Surely, Mr. Carroll, that is the last idea in the world to put into the head of a child, especially at pantomime time; but perhaps nobody expects children to read the preface of *Sylvie and Bruno*.

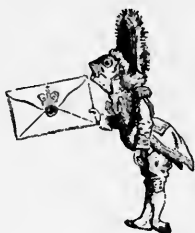
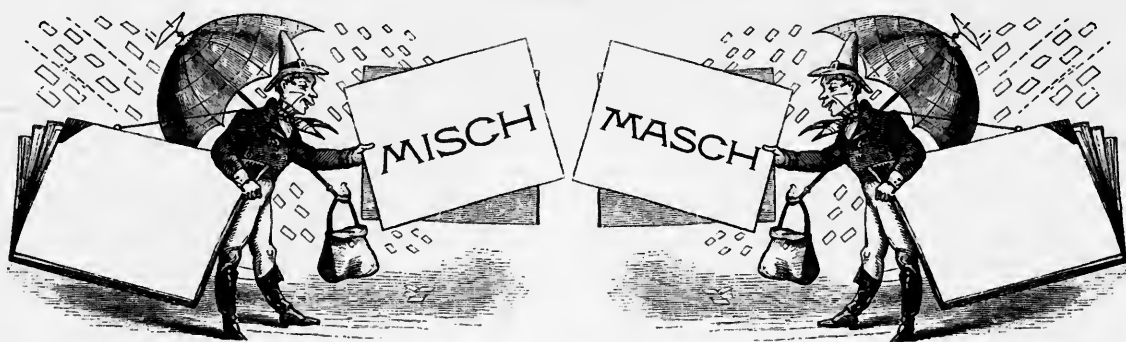
DOONESBURY by Garry Trudeau

March 14, 2003



March 15, 2003





## Leaves from the Deanery Garden



I am an artist from St. Petersburg in Russia who has illustrated Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass*. I have made a total of eighty illustrations (mixed media on paper) relating to both books. As you can see, I work in a modern style, combining pencil drawings of Carroll's characters with elements of Suprematism.

As you can imagine, I would very much like to see my illustrations published in your country. I envisage something in the way of an "artist's book"—a limited edition of deluxe books accompanied by the texts or selected excerpts.

Confining the print run to a hundred or so numbered and personally signed copies, possibly available through special subscription, would make each book a handsome present and a unique work of art in its own right.

Publication of the book could also be accompanied by an exhibition of the illustrations.

If you are interested in supporting such a project or know of any organizations that might be interested, I would be very grateful if you could write to me by return e-mail.

Please feel free to visit my modest website at [www.juliabogatova.narod.ru/gal\\_3.html](http://www.juliabogatova.narod.ru/gal_3.html)

Yours sincerely,  
Julia Bogatova  
[juliabogatova@mail.ru](mailto:juliabogatova@mail.ru)

*[Suprematism was a radical and significant precursor to Constructivism, beginning in Russia c. 1913 and based around artist Kasimir Malevich, who built up pictures from geometric shapes without reference to observed reality. There is a splendid show of his work at the Guggenheim Museum in New York from May through September 7, 2003. Miss Bogatova is an extraordinarily talented artist, and it would be wonderful if she could find a sponsor within (or without) our ranks.]*

I never cease to marvel at how much interesting material you can find for *Knight Letter*. What a good idea to reprint August's article ["Latin and Greek Versions of 'Jabberwocky'", *KL* 70 p. 5]. It should be, and now it will be, more readily available. I know I found it of great interest (and help) while we were working on *Jabberland* [*KL* 70 p. 25]. And thank you for the kind words about my article. But didn't you get my message that most of those Wockies are pastiches or imitations, not "parodies"? Oh, dear! I'm afraid I'm doomed to be a prophet crying in the wilderness.

Hilda Bohem

In "A Dis-Parody of Anonymity" (*KL* 69), I wrote that "'Twinkle, Twinkle Little Star' does not qualify as a nursery rhyme since it has a known author." As Jon Lindseth rightly pointed out, a nursery rhyme does not need to be anonymous. Somehow the phrase "as a nursery rhyme" was not deleted from an original draft that once played with such a forced definition.

I continued to write: "the author, Jane Taylor, published it in her book *Rhymes of the Nursery*! According to Opie's *The Oxford Dictionary of Nursery Rhymes*, it was collected in 1860 and 1865, in both cases as songs." Mr. Lindseth writes that "It was originally a poem, not a song as stated by the authors." I stated no such thing. After describing the original writer as an "author" (not a "composer" or "lyricist") and, in this context especially, using the word "collected," I believe the meaning is clear. It is surely odd to read the 1860 date as referring to the publication date of the book mentioned in the previous sentence.

After mentioning a completely different rhyme with the words "Tweedle-dum and Tweedle-dee" from the one in *Looking-Glass*, Mr. Lindseth writes "If this is the earliest, as I believe it to be, then it is a satire, not a nursery rhyme and wasn't written

anonymously as claimed by the authors." I claimed no such thing. In fact, the article clearly makes no reference to the Handel/Bononcini rhyme and therefore could not possibly be wrong (or right) about anything concerning that poem. Any attempt to connect the article with that rhyme—using inference, extension or a bulldozer—is Mr. Lindseth's own maneuvering.

Jon Lindseth correctly states that Carroll did parody the characters and events in the nursery rhymes listed, if not the rhymes themselves. But if I read him correctly, this is the "definition to resolve" in his opening sentence. But the titles of the lists both contain the word "Rhymes"—"Anonymous Rhymes Carroll Used But Did Not Parody In The Alice Books"—and it is with the rhymes, the words, that the lists are clearly concerned. Further, since the first lines were given for each rhyme, and not merely the characters of the rhymes, it is completely obvious that the lists are concerned with word parody. The short article does not warrant a discussion on the definition of "parody."

Matt Demakos



I received *Knight Letter* 70 today.

Your San Francisco gathering seems to have been an extraordinarily

interesting event! "Alice's Wonderland: A Most Curious Adventure" seems to be far ahead of any interactive projects over here. I think it would be greatly appreciated if it came over.

I gather from your endnote to my letter [KL 70 p. 20] that I must have slipped up on my American. (Somebody borrowed my English-American dictionary some ten years ago and never returned it. I now possess a computer programme which works in either English or American, but I did not have it when I wrote the letter.) In place of the American "thru" I used the English "through," but I am surprised that this was not understood. In English, as in mathematics, if two parts of a known series contain the same term—and with a known sequence this must be as the last term in one sequence and the first in the other—then that term is common to the two sequences. In Britain, Michaelmas is a religious festival which follows the Autumn (Fall) Equinox in the same way that Christmas follows the Winter Solstice. The word is also used more loosely for the weeks around Michaelmas Sunday. It is the name of the first term of the year at Oxford and for many schools and colleges which ape Oxford.

The university term is always called "Michaelmas term" and never just

"Michaelmas". Unless the 'saint's' day' is obviously meant, "Michaelmas" always means the Michaelmas season or "time". Like Easter time and Christmas time, this is thought of as extending for about twelve days on either side of the actual festival day. Thus around a third of Michaelmas is in September.

John Docherty



The Oxford term is based on Old Michaelmas Day which, according to my *British Almanac* for 1858, was 11 October. Oxford Terms are short, usually eight weeks long, but now extended with Nought Week and Ninth Week for various University events, but not tutorials, seminars and lectures. In 1859, Michaelmas Term began on Monday 11 October and lasted until Friday 17 December. In 1860, Michaelmas Term began on Monday 10 October and ended on Saturday 17 December. (New Michaelmas Day is 29 September and has no bearing on the Oxford Terms.) Cambridge University also has Michaelmas Term, and this follows closely the Oxford term, usually a day or so different. So, let me confirm, Michaelmas to Dodgson and Oxford folk runs from October to December as previously stated.

Edward Wakeling



### In Memoriam

Philip Dodgson Jaques  
1919 – January 14, 2003

Lewis Carroll's great-nephew Philip Dodgson Jaques (pronounced "Jakes"), descended from Carroll's brother, Skeffington Hume Dodgson, was for many years the Senior Executor of the C. L. Dodgson Estate. He was responsible for, among many other things, placing the family's collection on permanent loan in Guildford and for depositing nine volumes of Dodgson's *Journals* (diaries) into the British Library. He was also one of the participants on the "Twelve Carroll Scholars Read *Alice*, with 'Jabberwocky' in Six Tongues" cassette put out by the L. C. S. Japan to benefit The Dodgson Gravesites Project (KL 55, p.12). His daughter, Caroline Luke, took over his duties as Executor a few years back and will continue on. Jaques departed this life on the same date as his illustrious great-uncle, although more than a century later.





# Ravings from the Writing Desk

OF ALAN TANNENBAUM

Those of you who were able to join us in Chicago in April were treated to a frabjous series of activities and a run of good weather. I'm sure you've read the synopsis of the meeting earlier in this issue, but I want to thank Joel Birenbaum and his wife Debbie, on behalf of the Society, for all they did to make the meeting at the Newberry Library and the pre- and post-meeting events a great success.

Two events are worth noting for those of you who could not attend in person: The Maxine Schaefer Memorial Outreach Fund is succeeding in its goals to bring our favorite subject to children; this time to the classes at the Greenman School in Aurora, IL. Maxine would be very proud to see how many children are touched by the readings the Society performs and the books we put into their hands and homes. The Society is benefiting greatly by having the Stan Marx Memorial Fund sponsor outstanding lectures such as the one by Prof. Douglas Hofstadter. Please remember these funds as you send in your next dues.

As for the new format of the *Knight Letter*, I trust you will agree that we've evolved, yet again, to a new degree of professionalism (not to take away anything from previous issues). As I mentioned in the previous issue, the *KL* is one of the key faces of the Society, along with the publication programs, meetings, and the web site. It is also the primary benefit of membership for the vast number of members who cannot always travel to the semi-annual

meetings, and to this end we have made a conscious effort to improve the value of the publication. Mark Burstein continues to head this endeavor as Editor and I hope you will share your praise and constructive comments with him.

The Autumn meeting is shaping up nicely. Both Professors Morton Cohen and Edward Wakeling, two of the finest Lewis Carroll scholars, will be with us at the Fales Library at New York University on October 25<sup>th</sup>. They will have a new book out about Lewis Carroll and his illustrators, and each will give a talk about his relationships and collaborations with them. One talk will deal with Lewis Carroll as artist, his ideas for the illustrations (his "mind's eye"), and his aesthetic requirements. We also plan to hear Andrew Sellon, a well-known actor in Carrollian circles, perform an extended reading of his piece on Charles Dodgson. As is now a tradition, there will be a reading for children, and the donation of books, sponsored by the Maxine Schaefer Fund. If all goes well, we will combine this with a Stan Marx Fund event in Stan's own town on Long Island. Finally, in addition to some organized gastronomic events, the next Auction of Books and Things Carrollian will take place to benefit the publications programs of the LCSNA (and your own collections!). Details are on the facing page, so search out those treasures, and by all means mark your calendars for this ambitious program.



*In the brilliant black comedy Dogma (1999) the fallen angel "Loki" (Matt Damon) is getting off an airplane, talking to a nun.*

NUN: Let me get this straight. You don't believe in God because of Alice in Wonderland?

LOKI: No, *Through the Looking-Glass*. That poem, "The Walrus and the Carpenter", that's an indictment of organized religion. The Walrus, with his girth and his good nature—he obviously represents either Buddha or, with his tusks, the Hindu elephant god, Lord Ganesha. That takes care of your Eastern religions. Now, the Carpenter, which was an obvious reference to Jesus Christ who was raised a carpenter's son, he represents the Western religions. Now, in the poem, what do they do? They dupe all these oysters into following them and then proceed to shuck and devour the helpless creatures *en masse*. Now I



don't know what that says to you, but to me it says that following these faiths based on mythological figures ensures the destruction of one's inner being. Organized religion destroys who we are by inhibiting our actions, by inhibiting our decisions out of fear of some intangible parent figure who shakes his finger at us from thousands of years ago and says, "Do it and I'll \*!#%^~ spank you."

NUN: The way you put it . . . I've never really thought about it like that before. What have I been doing with my life?

The carefully-shaped nonsense, by which Dodgson sought to build a bridge into a realm which he and Alice could innocently and delightfully share, was a perilously fragile structure, and the Wonderland into which it led was not really what it appeared to be. Although it was the most fantastic realm imaginable by one of the most ingenious minds of its era, there was, in the end, far too much of the mature in it. The *Alice* books constitute one of the most heroic attempts ever made to get away from the stifling straitjacket of the here and now, but they were bound to fail. That failure is, in fact, a uniquely marvelous example of the dictum that although truth is certainly stranger than fiction, fiction is—according to its fashion—truer.

Brian Stableford

*St. James Guide to Fantasy Writers*  
St. James Press, 1996

Screenplay by Kevin Smith



# Society Announcements

## LIGHTS! CAMERA! AUCTION!

The Auction of Books and Things Carrollian planned for Chicago, will instead take place at the New York meeting on October 25<sup>th</sup>, the proceeds to benefit the LCSNA. Please show your support of our fine organization and its outreach programs by donating a few of your nonessential or duplicate items.

Joel and Patt Griffin will be putting together an informal catalog of the items to be auctioned. Please get a description of the items and their approximate value to Joel Birenbaum (contact information below) no later than September 13<sup>th</sup>.

If you strongly feel a reserve or minimum bid is necessary on an item, please state so and tell him the amount. This means that if the bidding does not reach that figure, the item will not be sold, but returned to you (at your expense).

The catalog will be sent to parties requesting one in advance, and mail or e-mail bids will be accepted from those who will not be at the meeting. These will be handled as proxy bids by the auctioneer or his assistant.

If you will be at the Fall meeting in NY, please bring the items with you.

If you will not be at the Fall meeting, please send them to Janet Jurist by October 11<sup>th</sup>. Her mailing address is 510 East 86<sup>th</sup> Street, New York, NY 10028.

If you wish to have a catalog in advance, please let Joel know.

You can reach Joel at [jbirenbaum@att.net](mailto:jbirenbaum@att.net) or 2765 Shellingham Drive, Lisle IL 60532 or 630.637-8530.

The last auction, at Wake Forest in 1994, was quite successful. Please be generous!

## CALLING ALL MEMBERS!

*Charlie Lovett*

The Publications Committee is excited to announce a major restructuring that will help us deal more successfully with the challenges of publishing in the twenty-first century. In the next few months, we hope to establish four subcommittees, which



will give members a chance to participate in this important work of the Society. Take a look at the subcommittees below and see if your personal skills or experience make you qualified to assist in one of these areas. If you'd like to be a part of this exciting endeavor, please contact Charlie Lovett at 336.724-5627 or [clovett@triad.rr.com](mailto:clovett@triad.rr.com).

**Product Development:** This subcommittee will screen manuscripts and ideas for publications, commission

works, and find contributors for our publications.

**Editorial:** This subcommittee will shape manuscripts, see that they are screened by outside readers, hire copyeditors, and help projects move from the initial manuscript stage to the pre-press stage.

**Production:** This subcommittee will coordinate with printers and other production contractors to turn manuscripts into books or electronic publications.

**Distribution:** Possibly the most important subcommittee, and certainly the most labor-intensive. We need members who can set up and run an e-commerce site, seek out advertising and other publicity opportunities, and fulfill customer orders.

Please consider becoming involved in the LCSNA by joining one of these subcommittees. We look forward to continuing our tradition of quality publication as we approach our fourth decade.





## THE DICKENS YOU SAY! (PART II)

When you mention Carroll to the average Joe Sixpak, he will undoubtedly raise that baseless canard about Carroll's putatively inappropriate affection towards young girls. Even though Karoline Leach provided much groundbreaking research into the question, it has been Hugues Lebailly of the Sorbonne who has the definitive refutation. In his talk "Charles Lutwidge Dodgson's Infatuation with the Weaker and More Aesthetic Sex Reexamined" presented to the LCSNA in April 2001, the thrust was that "It is high time the image of one of the greatest Victorian writers be washed from such outrageous and ungrounded suspicions."

Reprinted in essay form, as promised in the *Knight Letter* 69, p.22, it is now available in hardcover as Volume 32 of the scholarly *Dickens Studies Annual: Essays on Victorian Fiction*. It can be obtained from AMS Press, Inc., Brooklyn Navy Yard, Bdg. 292, Suite 417, 63 Flushing Avenue, Brooklyn NY 11205; fax: (212) 995-5413; [amserve@earthlink.net](mailto:amserve@earthlink.net). Ordering is "more like a corkscrew than a path": first you must get in touch with them and they will send you a pro-forma invoice, which you send back *etc.* The list price is \$121.50; however, you can easily convince them to lower that to \$35. This is an essential piece for all Carrollians to own!

### IN A FUNK Ruth Berman

The January issue of *Poetry* has a review by John Taylor of a book of poems by Erica Funkhouser, *Pursuit*, published by Houghton Mifflin. Part of the review says:

The emotional depth of her initially more "objective" [*i.e.*, more objective than the poems about her family, discussed in preceding section of the review] nature poetry can be detected in four telltale lines from "The Chronicle of the Turkey". "Alice's question / to the Queen," recalls Funkhouser in this key poem, "was 'Can you keep / from crying / by considering things?'" This multi-



ple allusion to Alice's "Wonderland", to Lewis Carroll (here in his double role of fantasist and logical philosopher), and to the distance ever separating a human being from Nature, from material things, functions like an epigraph presiding over much of the collection. In fact, a human being can "consider" things only from afar; the very etymology of the verb, which both Carroll and Funkhouser emphasize, suggests "star-gazing". The closest things—at hand's reach, at our fingertips, even in our hands—are still light-years away. And the question implicitly raised in *Pursuit* is whether the studied contemplation of natural things (that are, by definition, rigorously distinct from us) can ultimately assuage our despair. By such "pursuits," can we at least forget ourselves temporarily?

### HOW SWEET IT ISN'T

Stephanie Lovett

One inevitably turns the last page of Matthew Sweet's *Inventing the Victorians*, St. Martin's Press, 2001, muttering *Plus ça change . . .* Even for the Carrollian who deals frequently and comfortably with the nineteenth century, this book offers a healthy corrective to the tendency to oversimplify and romanticize the past that perhaps must result to some degree when we try to grasp an era in its totality. Sweet appears to make good use of primary and secondary sources in his amusing and appalling depictions of all-too-familiar features of life, such as marketing gimmicks (Woman in White perfume, racing sloops with

"Beechams Pills" emblazoned on their sails), sensational journalism, and DIY [*Do It Yourself*] advice (an 1890 proto-Martha Stewart wants you to turn an ordinary drain pipe into an elegant plant stand). However, to leap straight to what you were wondering, he does not appear to have applied much by the way of research skills to his brief description of Charles Dodgson as a paedophile against whom there seems to be a substantial amount of evidence (his sources are three newspaper and magazine articles from the 1990s). This passage is in the context of an otherwise quite good analysis of ambivalent attitudes towards children in both the Victorian era and the present. Unfortunate, but so off-the-shelf as to be unremarkable.

A much more interesting tidbit for the Carroll enthusiast is to be found in his chapter on motion pictures. While the name Hubert von Herkomer is familiar as the artist of the Dodgson portrait that hangs in Hall at Christ Church, he was in fact an important figure in the history of film. The tale of Herkomer negotiating with Thomas Hardy for the film rights to *Far from the Madding Crowd*, including the doing of lunch, breaks down any limited notion of what constitutes modernity. Therein lies the value of this book: the analysis is well done, but what is so striking is paging through this collection of vivid photos and clippings of the real life of a time not long, but irrevocably, gone—a true Victorian scrapbook.

### CRIMSON TIDINGS

Matt Demakos

On the last day of February, I received a private e-mail from Michel Faber, the author of *The Crimson Petal and the White* (2002). I had asked him to detail how the *Alice* stories were "not just overtly" referred to in the novel, "but also woven into the plot," as he had claimed in an earlier letter. With his permission, I quote his response. In Faber's novel, Sugar, a prostitute in London of the 1870s, becomes the sole property of the perfumer William Rackham, the husband of Agnes and



the father of the seven-year-old Sophie. Faber writes:

The *Alice* books work on many levels, but one of the main issues they address is identity and how we define and verify who we are. These concerns are central to *Crimson Petal* too. At the beginning, Sugar has a fiercely rigid sense of who she is; the more she becomes involved with the Rackhams, the more that sense is eroded.

When Sophie, having just been introduced to Carroll's book, is struck by the part where Alice says "Who in the world am I? Ah, *that's* the great puzzle!", she might as well be speaking for Sugar as for herself.

Carroll is constantly playing with shifts of perspective, urging his child readers to turn the world upside-down, or put it against a mirror, and perceive it afresh. He understands a child's dilemmas of cognition and definition, and in *Crimson Petal* Sophie is shown to be at this same developmental stage. The scene where she's taken out to London for the first time, for example:

"In the street, gentlemen and ladies stroll, each one of them different, adding up to hundreds and hundreds. A horse and carriage passes on the other side of the road, a polished wooden and metal cabin full of mysterious strangers, pulled by an animal with hoofs. Yet Sophie understands that the two carriages, at the moment of passing, are like mirror-images of each other; to those mysterious strangers, *she* is the dark mystery, and *they* are the Sophies. Does her father understand this? Does Miss Sugar? . . . 'You've grown so big,' remarks William, out of the blue. 'You've shot up in no time at all. How have you m-managed it, hmm?' . . . Sophie keeps her eyes on her father's knees: this question is like the ones in *Alice's Adventures in Wonderland*: impossible to answer."

Carroll uses physical discomforts to indicate Alice's crises; these are used in *Crimson Petal* too. There's a lot of stuff about no longer fitting into clothes (Sophie because of her rapid growth, Sugar because of her pregnancy). When Sugar first comes to the Rackham house and has uneasy

dreams in a bed that's too small for her, there are echoes of the Goldilocks story, of course, but also of Carroll's spatial anxiety.

The passage: "*I am going to grow bigger than my Mama*, [Sophie] thinks, not defiantly, nor competitively, but because she has fathomed that her body is different in nature from her mother's, and not destined to be petite. It's as if she was fed a morsel of Alice's Wonderland cake when she was a baby, and instead of shooting up to the ceiling in seconds, she is expanding the tiniest amount each minute of her life, an expansion that won't stop until she's very big indeed—as big as Miss Sugar, or her father" invites us to think about growth of all kinds—spiritual and physical—as well as what cuts growth short—death.

The allusions to EAT ME and DRINK ME are, in *Crimson Petal*, sexualised. As we see Sophie innocently considering them, we are aware that in the real world there are plenty of predators who are impatient to consume her.

Carroll is also big on nightmare visions. There are plenty of those in *Crimson Petal*, often inhabited by Carrollian grotesques like Mrs Castaway [Sugar's mother and brothel madam], who could be a human version of a Tenniel illustration. In the last third of the book, there's a lot of dreaming and delirium, which is sometimes explicitly linked to Carroll's book (for example, the reference to Sophie having "already fallen down the rabbit-hole of unconsciousness, into an uneasy wonderland of her own") but is implicit throughout.

On one level, the scene where Sophie is taken to the photographers' studio and thinks "of the part in *Alice's Adventures* where the Cat says 'We're all mad here'" is sheer fun—a wide-eyed vision of a "London full of mad photographers and sandwich-board-men who look like the playing-card courtiers of the Queen of Hearts." But on a deeper level, it invites us to speculate about madness and how prevalent it is—Mrs Castaway is clearly psychotic, Agnes is mentally ill, Sophie has inherited an instinct for superstition which may well signal

similar problems in her future, and Emmeline Fox undergoes a strange dissolution and metamorphosis after her bereavement (although she's in some ways a stronger person for it). Agnes's delirious outbursts of honesty, in which she insults people mortally, tap into a similar vein of transgressiveness that Carroll exploits in the outrageously "rude" characters who berate Alice.

As far as the plot of *Crimson Petal* goes, the following passage is particularly significant:

"She's working her way through *Alice's Adventures In Wonderland* too, a chapter at a time, re-reading each episode over and over until she has either memorised it or understood it, whichever comes first. It's quite the strangest tale she's ever read, but there must be a reason why her governess has given it to her, and the more she reads it, the more accustomed she grows to its terrors, until the animals seem *almost* as friendly as Mr Lear's. Judging from the illustrations in the later parts she hasn't read yet, the story may be heading for a violent end, but she'll find out when she gets there, and the final three words are 'happy summer days', which can't be too bad."

This plot arc and imagined resolution specifically invites comparison with that of *Crimson Petal* itself—that is, it invites us to ask whether the characters in *Crimson Petal* are headed for a violent end or whether they are rewarded with a sunny resolution. We think of Agnes and her fantasies of a pastoral paradise—does she achieve them, or are her "sunshine days" confined to the nostalgic photograph that William cannibalises for his mendacious 'family' portrait? Do Sugar and Sophie get their happy ending or are they doomed to poverty and degradation?

In the Carroll books, Alice is frequently (sometimes literally) "out of her depth", expected to understand things she could not possibly understand, and nurture—or rescue—creatures she cannot possibly nurture or rescue. Nurture and rescue are at the heart of *Crimson Petal* too, in the complicated interdependence of

Agnes, Sugar and Sophie. The part where the tiny child Sophie must 'rescue' the fallen Sugar from the floor of the factory latrine is a particularly charged moment of topsy-turviness.

I'm sure there are other parallels, but these are the ones I recalled by using an automatic word search

("Alice") through the text in my PC. Other parallels would not necessarily be signalled by a specific allusion to Alice. Bodley and Ashwell, for example, are clearly a Tweedledee/Tweedledum pair.

Some other word searches may interest Carroll fans. For example, Sugar writes a chilling sex novel in

"purple ink" and the narrator uses the phrase "mad as a march hare" along with the words "burbled" (a word Carroll may have thought of as his own invention) and "chortling" (his own invention).



**ADDENDA, ERRATA, CORRIGENDA, & ILLUMINATA**  
In the article "Alice in Catalan" by Maria González Davies (*KL* 70 pp.12-16), an important footnote was inadvertently omitted. It read: "Research carried out thanks to a grant awarded by the Direcció General de Ciència y Tecnología: DGCYT BFF2000-1281."



#### THE MILLER'S TALE

The long-awaited release of Jonathan Miller's sophisticated and subversive *AW* made for BBC1 in 1966 and starring Wilfrid Brambell, Peter Cook, Peter Sellers, Alan Bennett, Sir Michael Redgrave, Sir John Gielgud, Leo McKern, and Malcolm Muggeridge is a *fait accompli*! The movie itself is 72 minutes and, as a special bonus, you also get eight minutes from the 1903 Hepworth film. The DVD includes the insightful director's commentary, a stills gallery, and a biography of Jonathan Miller. On DVD (£20) and VHS (£13). Order from [www.bfi.org.uk/videocat/more/alice/](http://www.bfi.org.uk/videocat/more/alice/).

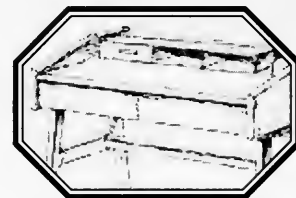
And now, two bits of bad news: of course the DVD is Region 2 encoded, and the videotape is PAL formatted, so these will not play on standard American machines. Second, Edward Wakeling writes, "You might want to warn prospective customers that the

Miller/Hepworth DVD has an error on it that makes it impossible to view the 1903 Hepworth film in sequence—the screen freezes up on a number of occasions. I telephoned the distributor, only to be told that I wasn't the first to point this out. I asked whether they intended to remedy this fault—and answer came there none!"



#### THE SEA IS BOILING HOT

... and pigs *can* grow wings! "The Pig Wings Project", by three Australian "biotechnology artists" working together as the "Tissue Culture & Art Project", used living cells from pigs to create three pairs of wing-shaped objects, each about an inch long. Lit by intensely colored LEDs and on display at the DeCordova Museum in Lincoln, Massachusetts through May 25<sup>th</sup>, the wings were grown during a year-long artist residency with Dr. Joseph Vacanti, of Harvard Medical School and the Tissue Engineering and Organ Fabrication Laboratory at Massachusetts General Hospital, who caused a flap in 1995 by growing a human-scale ear on the back of a mouse. Despite the temptation to wonder about the veracity of the project due to the artist's names (Oron Catts, Ionat Zurr, and Guy Ben-Ary), this was reported in due seriousness by the *New York Times*, March 16<sup>th</sup>.



2003, in the article "Pigs Won't Fly, But Questions May" by Ann Wilson Lloyd. The three wings are called *Aves*, *Chiroptera*, and *Pterosaur* (bird, bat and reptile).



#### *Sic, sic, sic*

Reviewing the "Leonardo da Vinci: Master Draftsman" exhibition at NY-MoMA (*Time Magazine*, Feb. 3, 2003, "He Drew Like an Angel"), critic Robert Hughes had this to say: "There are some amazingly ugly subjects, like the imaginary 'Bust of Grotesque Man in Profile Facing to the Right.' Leonardo delighted in these. The pleasure that he took in human ugliness was almost as intense as the delight afforded him by the spectacle of beauty . . . And yet it is difficult to look at his numerous drawings of horribly, freakishly ugly old people—which would be assiduously copied by other artists (as comic emblems? as homages? who knows?) and would make a final appearance during the Victorian age in the triumphantly hideous image of the Red Queen in *Alice in Wonderland*—without sensing that Leonardo's peculiar and sadistic imagination is at a big remove from ours."

[*The Red Queen? Surely he meant the Duchess. Besides, the Red Queen is from Looking-Glass. This from a magazine*

that, just a few months back, informed the public that Carroll's real name was Arthur Dodgson (KL 70 p. 26). Tsk.]



Derrydale is to be highly commended for publishing an exquisite facsimile (2001, 0517218658) of the 1908 AW with illustrations by Harry Rountree. Would someone like to explain how it ended up with a cover drawing of Alice by . . . Arthur Rackham?



In Fairfax County, Virginia, which is one of Washington, DC's neighboring suburban counties, developers in 1973 named their subdivision "Wonderland" but curiously got some of the street names wrong, e.g. "Yellow Brick Road".



In a paper given to a conference for the International Playing Card Society & Asescoin (Vitoria-Gasteiz, Spain, home of the museum of playing cards) in September, 1994, and published in their *Proceedings* (Museo "Fournier" de Naipes de Alava, 1994), Jean Vérame states "After having underlined the paradoxical absence of commentaries on the playing card sequences in Alice when all other aspects have been dissected, I must stress a fact even more incomprehensible: I insist, not one deck of cards inspired by Alice was ever put on the market, no creation was ever made."

[Of course, the De La Rue cards were first issued circa 1894 and there have been dozens since (see Selwyn Goodacre's article in *Jabberwocky*, Vol. 22, No. 3, Issue 83, Summer 1993 and the write-up of the LCS Canada's meeting in *White Rabbit Tales* No. 22, 2001).]



## SIGHT IMPAIRED

Sarah Adams

### "Alice in Wonderland"

Blindfaith Theatre @ Angel Island  
Chicago, IL April 5 – May 10, 2003

An early clue as to the tone of this production can be taken from the cover of the playbill, which states: "Adapted by Andre Gregory and the Manhattan Project, Directed by Nick Minas, Violence Designby R&D

Choreography". On entering the tiny theater, the audience found most of the cast moaning, yelling, and writhing on the stage, dressed in white pajamas and, in some cases, straitjackets; obviously patients in an insane asylum.

The plot, which actually includes both *Alice* books, is presented as hallucinations/memories of Alice, including sexual molestation by Dodgson. While obviously disturbing, the play is also darkly comic, though I wasn't always sure which it was supposed to be (not unlike the original!). The first act includes the asylum and an encounter with Dodgson, the fall down the rabbit hole, the pool of tears and caucus-race scene (the crab performed with clicking castanets), the caterpillar (amusingly played by all seven ensemble actors), the duchess and the pig-baby, and the mad tea party. Act II starts with the Queen's croquet game, where Alice's arguments with the Red Queen lead to her falling through the looking glass (!). She then comes across the White Queen pricking her finger, the Sheep Shop (with the ensemble passing the egg back and forth through open and closed hands), Humpty Dumpty, a lengthy scene with the White Knight, and the crowning of Queen Alice, which returns her to reality and the asylum.

The acting is extremely physical, with the actors throwing themselves and the other actors around (if you look carefully you can see the knee-pads under the pajamas). For example, the fall down the rabbit hole is performed by Alice being rapidly carried through the encircling arms of the other cast members. The few props and the backdrop of white sheets both reinforce the feeling of being enclosed by blank walls and remind us that the story depends on the actors' ability and the audience's imagination to succeed.

[The company unfortunately did not contact the Society in time to give more people the opportunity to plan to attend a performance while we were in Chicago. For more on the original Gregory production, including interviews, the script, and photos by Richard Avedon, see *The Man-*

*hattan Project's* AW: The Forming of a Company and the Making of a Play (Merlin House, 1973, 0-88306-500-2).



## A STAR-STUDDED READING

Sarah Adams

This two-CD set of AW was originally a radio play, a presentation of Santa Monica's public radio station KCRW. The story is narrated by Harry Shearer, "KCRW's resident satirist" and vocal talent for the *Simpsons* TV show. (While he does a nice job, it does take a while to get the idea out of one's head that the story is being told by Kent Brockman!) *Simpsons* fans will be also interested to know that both the Dodo and the Knave of Hearts are played by Dan ("Homer") Castellaneta. Other well-known actors include Elliott Gould as the Cheshire Cat, Rhea Perlman as the Dormouse, and Malcolm McDowell as the Gryphon. Although listeners who really "know their Alice" will notice that certain lines and paragraphs of the story are missing, and there are some jarring Americanisms, such as "waist-coat" instead of "weskit", the two-hour production presents the majority of the book intact. Original music and sound effects, such as shimmering bells as the Cheshire Cat appears and disappears and a slight voice distortion as Alice recites "How doth the little crocodile", enhance the story nicely. The tale is presented lightly and humorously, suitable for children without boring the adults.

[The CD is packaged with drawings from the DeLoss McGraw edition (KL 67 p.21) and can be purchased online at [www.kcrw.org/alice/](http://www.kcrw.org/alice/) or (888) 600-KCRW only by subscribing at a \$50 level and choosing it as your premium.]



## MIDNIGHT COWGIRL

Sarah Adams

Robert E. Lee's "Alice Underground" is a short film depicting Alice's adventures through the wild and psychedelic world of Manhattan bars and clubs. The film, made up of a succession of still digital photographs shown quickly enough to suggest movement, is intended to be reminiscent of a drug-induced state.

Telling her parents (note the large chess set they are playing with) that she is going to a European film with a friend, Alice instead goes to a club where the bartender gives her a cocktail laced with drugs. As she drinks it (and remarks upon its flavor of cherry-tart, custard, pineapple, and roast turkey), the bartender grows whiskers. The White Rabbit appears in the form of a Playboy bunny club-goer. Alice races out of the club after her, but loses her, instead finding Tweedledee and Tweedledum in Hawaiian shirts, and a homeless Mock Turtle. She catches sight of the White Rabbit again, and catches a cab to follow her. As she and the driver talk, we notice that he is wearing armor. At the next bar, the Cat/bartender pours her more drinks, and she encounters the March Hare, the mad Hatter, and the Dormouse, as they drink shot after shot from the many bottles on the table in front of them. Outside, she finds a Beat poet caterpillar smok-

ing a hookah, who tells her not to be afraid of the Jabberwocky (*sic*), as she is the one who created it. She runs into the White Queen (her friend Bianca) and the Queen of Hearts (a socialite) and her entourage. Back in a bar, the taxi driver/White Knight urges Alice to go home where it is safe, the Cheshire Cat pours her more drinks, and the Mad Hatter tells her that only she can defeat the Jabberwocky. At last she confronts the Jabberwocky (whose growls sound remarkably like a bubbling bong or hookah pipe...), and the White Knight fights it for her. Apparently it is defeated, for we next see Alice waking up in the morning light under the AW statue in Central Park. The taxi driver, no longer the White Knight, drives her home to her parents.

While the technique of the succession of still shots is interesting, and lends itself well to the appearance and disappearance of the various characters, it can be distracting, lead-

ing one to wonder if people really move their heads and hands that much or if the actors were forced to flap them around to increase the appearance of motion. The opening scene with Alice and her parents is narrated, and between this and the stop-motion, it is hard to tell if the comments about their wealth and educational advantages are deliberately designed to give the feeling of a junior-high filmstrip ("The Dangers of Being Young, Wealthy, and Beautiful in New York", perhaps?). The muddy soundtrack doesn't help matters.

[As mentioned in KL 70 p.31, you can purchase a VHS copy for \$20 from the filmmaker at [www.angelfire.com/film/aliceunderground/](http://www.angelfire.com/film/aliceunderground/). It is packaged with a ten-minute documentary, "The Effect of Living Backward" on the making of the film. The film has won several Independent Film awards.]

## BOOKS

Douglas Hofstadter's *Gödel, Escher, Bach: An Eternal Golden Braid: A metaphorical fugue on minds and machines in the spirit of Lewis Carroll* has been republished in a Twentieth Anniversary Edition with a new preface by the author. \$21. Basic Books (1999); ISBN 0465026567.

The "other" Victorian shutter-bug, Julia Margaret Cameron (1815-79), is having a banner year with four new books: *JMC: Pioneer Photographer* by Joy Melville (Sutton Publishing, 2003, \$20, 0750932295), detailing her and Dodgson's talking behind each other's backs; Victoria Olsen's *From Life: JMC and Victorian Photography* (Aurum Press, 2003 [U.K.] / Palgrave Macmillan, October 2003 [U.S.], \$30, 1403960194) discusses Carroll's criticism of her photographs—Cameron said of her own photographs "The like have never been produced and never can be surpassed."; *JMC: A Critical Biography* (Getty Trust, 2003, 0-89236-707-5,



\$50) by Colin Ford, a companion to *JMC: The Complete Photographs* (J. Paul Getty Museum, 2003, \$150, 0-89236-681-8)—see Exhibitions, below.

AW with the *Snark*, a mini-bio, and twenty color plates by Italian artist Cinzia Ratto. Borders Press (U.S.) or Templar Classics (U.K.), September 2002. 1-84011-409-6. \$12.

Two nicely illustrated editions *en Français* available from [www.amazon.fr](http://www.amazon.fr): AW translated and illustrated by Anne Herbauts, Casterman, 2002, 2-203-56518-7, €22; and a bilingual *Snark*, illustrated by Júlio Pomar, tr. by

Gérard Gacon, 2-7291-1281-2, €29, pub. by La Différence (La Double Vue), 1999.

*The Golden Ratio* by Mario Livio has a brief discussion about Martin Gardner's thoughts on Alice's "four time five is twelve" speech. Broadway Books (2002); 0767908155.

*The Company* by Robert Littell (KL 69, p.24) is now in a Penguin paperback with a new cover. Alice is seen in a keyhole representing the letter "o" in Company.

*The Riemann Hypothesis: The Greatest Unsolved Problem in Mathematics* by Karl Sabbagh (Farrar Straus & Giroux, 2003): "... and modern mathematics has creations that might well have been plucked from *Alice's Adventures in Mathland*, if there were such a book." The author then lists "the gliding hump", "hairy ball theorem", some infinities that are bigger than other infinities, and "100% not representing all".

*The Victorians* by A. N. Wilson (Norton, 2003). "I took a quick skim of the end of the chapter where CLD is discussed, and what the writer says there is appalling—something to the effect that (paraphrasing as carefully as my memory allows) 'anyone who has read his diaries and letters . . . would know that Carroll had absolutely no real sympathy with children', and in the last sentence of the chapter dismisses him by saying he can't imagine any child would give the time of day to such a 'dull, dry stick of a man'. It seems Wilson is more fond of making pronouncements than actually researching CLD. I was so irritated that I didn't look at the rest of the book, as this example makes me suspect the integrity of the whole." ~Andrew Sellon

*Jabberwocky*, illustrated in color by Joel Stewart, Candlewick Press, 2003, \$16. 0-7636-2018-1. Visit it on his website [www.moonsheep.co.uk/joel/jabber4.html](http://www.moonsheep.co.uk/joel/jabber4.html).

*Alice's Pop-Up Theater Book* "with six amazing pop-up scenes and over 30 press-out pieces", Macmillan 2002. 0-333-96137-4. Front cover credits Nick Denchfield (paper engineer) and Alex Vining (illustrator). A theater pops out with scenes and characters based on the Wallis-colored Tenniel drawings and "encourages children to act out". [*Not always the wisest thing to encourage children to do.*]

A review by David Honigsmann of scholar novelist/critic Marina Warner's new book *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford University Press, 2002) in *The Financial Times* (Oct. 26, 2002) notes that Warner examines how "the transformations of *Sylvie and Bruno* and of *Wonderland* and the *Looking-Glass* parallel the effects of early photography."

*Victorian Literature and the Anorexic Body* by A. K. Silver, Cambridge University Press, 2002, includes "Lewis Carroll's Hungry Dream-Child", as part of Chapter 2, "Appetite in Victorian Children's Literature". The author says that Carroll differs from most Victorian authors in his (mostly) positive portrayal of girlhood

appetite, yet he rejects grown women's appetites.

*Four Colors Suffice: How the Map Problem Was Solved* by Robin Wilson (Princeton University Press, 2003). The author gives one and a half pages to Carroll, including a brief bio and the "Queen receiving *Determinants*" story, which he correctly states that Carroll denied. He also cites Collingwood's story of Carroll's version of the four-color map game.

James Le Fanu's *The Doctor Is Baffled* (Constable and Robinson, 2001) contains the claim "that 'Alice in Wonderland Syndrome' may be hereditary, associated with fever, migraine (with which Lewis Carroll suffered), epilepsy, nightmares, or after reading for a long time with incorrectly prescribed lenses", according to an Oct. 26, 2002 review in *The Lancet*.

Francis Spufford's *The Child That Books Built* (Faber, 2003) discusses Lewis Carroll's works placing them "in that unacknowledged canon which, in many ways, should take the place of the pantheon of self-absorbed worthies which the university presses peddle to us", according to a review in *The Independent* on Sunday, March 16, 2003.

*Funny Letters from Famous People* (Broadway Books, 2003) by Charles Osgood, includes Carroll's 1867 "Bibkins" letter to Annie Rogers.

*The Constants: From Alpha to Omega—The Numbers That Encode the Deepest Secrets of the Universe* by John Barrow, (Pantheon Books, 2003). The author writes of a meeting between Eddington and Einstein and how they had a "mutual appreciation of relativity, golf and Lewis Carroll". He even prints a full seven-stanza parody of "The Walrus and the Carpenter" that they both enjoyed, written by W. H. Williams, a fellow physicist and golfer.

Did you know that "Doojum" is an area in Western Australia? That "Joojum" is a bar and nightclub in Gardena, CA? If not, and if you'd like the rest of the alphabetical "oojums", you need *A-B-Coojum*, compiled by Byron Sewell. He'll e-mail you a copy

on request; write to him at [vjsewell@charter.net](mailto:vjsewell@charter.net).

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## ARTICLES

Maurice Sagoff's humorous poem "Alice in Wonderland" appeared in the January 2003 issue of the magazine *Literary Cavalcade*.

*The Guardian* (U.K.) on 12/14/02 excerpted A.S. Byatt's introduction to the Modern Library Classics edition of *AW* as their cover story. Also online at <http://books.guardian.co.uk/review/story/0,12084,858945,00.html>.

Bill Ott's "Quick Bibs" column in *American Libraries*, March 2003, reviews Cohen's biography and *Inventing Wonderland* and says that there is such a thing as an asexual obsession with childhood, citing Michael Jackson (!) as a contemporary example.

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## CYBERSPACE

*The Looking Glass: New Perspectives on Children's Books* is an electronic journal about children's literature put out by The Toronto Centre for the Study of Children's Literature and can be found at [www.the-looking-glass.net](http://www.the-looking-glass.net). Most of the journal's departments have Alician names, and there are many Carrollian articles and features, well worth browsing. Unfortunately, it's neither indexed nor searchable but you might start with Volume 3 Issue 3, December 1999, in the Archives.

Some photographs and a description of Gretchen Van Lente's puppet show "Curiouser & Curiouser" about CLD and APL can be seen at [www.dramaofworks.com/shows/curiouser/](http://www.dramaofworks.com/shows/curiouser/).

Episode 3 of *The Animatrix*, available at [www.intothematrix.com](http://www.intothematrix.com) (Flash & Quicktime) and on DVD, is an *anime* detective story, part of *The Matrix*, that contains numerous explicit references to Alice (even more than in the first movie), including a cat named Dinah. Speaking of which:

"Dew" has delineated many of the connections between *The Matrix* and the *Alice* books at [www.geocities.com/Hollywood/Theater/9175/neo/matrixconnections.html](http://www.geocities.com/Hollywood/Theater/9175/neo/matrixconnections.html).

Howard Besser's T-Shirt database at <http://sunsite.berkeley.edu/T-Shirts/> includes one from the University of Pittsburgh School of Library and Information Science 1962–1992, depicting a scene from *AW* and a quote from Humpty Dumpty as a string of binary code and in Adobe PostScript. You can see a scan, but these are not for sale.

The Lester S. Levy Collection of Sheet Music at Johns Hopkins University contains over 29,000 pieces of music spanning the period 1780 to 1960. A search on "wonderland" yields 18 hits, "Lewis Carroll" 7, and "Sylvie and Bruno", alas, 0. An image of the cover and each page of music will be retrieved if the music was published before 1923 and is in the public domain. <http://levysheetmusic.mse.jhu.edu/>

Our own Monica Edinger's *AW* project is featured in the March issue of *Reading OnLine*, the International Reading Association's electronic journal. "I was interviewed last fall by Nicole Strangman who has done a spectacular job illustrating the interview with video clips, images and links galore. Not only am I delighted at how well the unit is represented, but I think it is a pretty cool example of online journalism." [www.readingonline.org/articles/art\\_index.asp?HREF=/articles/voices/edinger](http://www.readingonline.org/articles/art_index.asp?HREF=/articles/voices/edinger).

### ACADEMIA

On 12 April 2003, Dr. Francine F. Abeles presented a paper entitled "Charles L. Dodgson's *Memoria Technica* Cipher" to the Eastern regional meeting of the American Mathematical Society, held at New York University.

Angelica Carpenter's "Literary Gardens" slide show and travelogue featured "the" garden at Oxford. Mechanics Institute, San Francisco, 15 May.

*Call for Presentations and Proposals.* Harold Cline would be interested in a talk on CLD's thoughts on their theme, "Consequences of Institutions and Cultures", at the Annual Meeting of the Georgia Political Science Association, November 14–15, 2003, in Pine Mountain, Georgia. See

<http://web2.mgc.edu/gpsa> or contact him at [hcline@mgc.edu](mailto:hcline@mgc.edu).

### EXHIBITIONS

Britain's National Trust has opened John Lennon's childhood home, Mendips in Woolton. In his bedroom one sees that "books by the much-loved Lewis Carroll sit open on a desk", according to a March 28 story in the *Liverpool Echo*.

In the Biovies Garden in Menton, Southern France, sculptures of *AW* characters are made from lemons and oranges in this year's Fete du Citron.

"The Other Side of Childhood: Nightmare Images in Alice's Wonderland" features illustrations by various artists. At the Utah Museum of Fine Arts, University of Utah, March 9–April 30, 2003.

The San Jose Museum's splendid traveling exhibit "Alice's Wonderland: A Most Curious Adventure" (*KL* 70, pp. 2–4) is at The Children's Museum in Boston, March 16–June 1, 2003. From there it travels to the Pittsburgh (PA) Children's Museum, opening June 21 and running to September 7. Then it goes to the Strong Museum in Rochester, NY.

In "Dreamchild", Australian photographer Polixeni Papapetrou re-stages CLD's photographs, using her six-year old daughter Olympia as muse and model, and printing them mural-size. The exhibit runs from June 14–July 13 at the new Photo-Graphic Gallery in the Soho area of New York City. A lecture by its curator, Alison Holland, will take place on Saturday June 21. See [www.photo-graphicgallery.com](http://www.photo-graphicgallery.com), or call 212.715-1838. Simultaneously:

The International Center of Photography in New York City will be presenting the exhibition "Dreaming in Pictures: The Photography of Lewis Carroll" from SFMoMA (*KL* 70, pp. 3–4). The exhibition will open to the public on June 6 and remain on view through August 31, 2003. Interpretive programming planned by ICP includes a lecture on Wednesday, June 4, by Douglas Nickel, its curator, and weekly gallery talks. [www.icp.org](http://www.icp.org).

"Julia Margaret Cameron: 19<sup>th</sup> Century Photographer of Genius", curated by Colin Ford and accompanied by his critical illustrated biography *Julia Margaret Cameron: The Complete Photographs*, began at the National Portrait Gallery (London) and will be at the Getty in Los Angeles from 21 October to 11 January, 2004. It includes at least ten images of Alice Liddell, as well as her sisters, Ellen Terry, etc. You can order the book from their site [www.getty.edu/bookstore/titles/julia.html](http://www.getty.edu/bookstore/titles/julia.html). The Getty Museum requires reservations very much in advance for visitors with cars. See the Visitor Guide section of [www.getty.edu](http://www.getty.edu) for details.

### PERFORMANCES NOTED

Boston's Underground Railway Theater in collaboration with Stage Review presented a one-act play derived from both of the *Alice* books, directed by Greg Smucker. Robyn Sue Miller's parody of "Jabberwocky" begins "Twas acrylic and the slimy stove / Did require a nimble kitchen slave." Dec. 25–31, 2002.

In Milwaukee on Feb. 18 the New York Theatre Ballet's *AW* was performed. "The conceit of the production, conceived and choreographed by Keith Michael, is that it is a themed vaudeville show at the Palace Theater, New York, in 1915."

The title of the above section is "Exhibitions" but if it were "Exhibitionism" we would dutifully have to note "Orgy Down the Rabbit Hole" performed at the Mitchell Brothers O'Farrell Theater in San Francisco in April.

Manhattan Children's Theater, 380 Broadway, presented *AW* on Saturdays and Sundays, March 21 through May 11, 2003

"Alice" at The Utopian Theatre Asylum (T.U.T.A.) Theatre in Chicago, an adaptation by Stephen Angus and Zeljko Djukic, May 1–June 8. [www.tutato.com](http://www.tutato.com).

The Eighth Annual San Francisco Silent Film Festival will feature a showing of several of Disney's early "Alice in Movieland" films on Saturday, July 12<sup>th</sup>. Alice herself, Virginia



Davis (McGhee) will do an onstage interview with Russell Merritt, co-author of *Walt In Wonderland*. Leonard Maltin will most likely be introducing the program. [www.silentfilm.org](http://www.silentfilm.org) or contact the director, Stephen Salmons, at 415.777-4908 fax 415-777-4904, [stephen@silentfilm.org](mailto:stephen@silentfilm.org).

#### AWARDS

John Mayer's song "Your Body Is a Wonderland" won for "Best Male Pop Vocal Performance" at the 45<sup>th</sup> annual Grammy awards.

Our Lewis Carroll Homepage had the honor of being highlighted in April 4<sup>th</sup>'s Internet Scout Report <http://scout.wisc.edu/report/sr/2003/scout-030404-geninterest.html#3>.

#### AUCTIONS

Frank Adams' watercolor and ink rendering of Alice and the Rabbit from *Stories Old and New* (Blackie, 1911) was auctioned by Illustration House on May 10<sup>th</sup>. Estimated at \$3,500-5,000, it fetched \$7,700. [www.illustration-house.com](http://www.illustration-house.com).

#### THINGS

The LP "Songs of the Pogo" by Walt Kelly has been reissued on CD by the "Reaction Recordings" label of Parasol Records. It contains a musical setting of Carroll's "Evidence" poem

from AW ("They told me you had been to her . . ."), as well as the essay "Three Little Maids: Walt Kelly and the Nonsense Tradition" by Mark Burstein, discussing Kelly's links with James Joyce and Lewis Carroll. See [www.parasol.com](http://www.parasol.com), or send \$12+2.75 p&h to Parasol Records, 303 West Griggs St., Urbana IL 61801. 217.344-8609.

Restoration Hardware has a rusty-finished, cast-iron pig with wings in their stores (\$39). It's also in their current catalog. [www.restorationhardware.com](http://www.restorationhardware.com). 800.816-0901.

Art & Artifacts catalog has a seven-piece Wonderland "Limoge-style" porcelain box set for \$30. Sizes range from 3-4½". [www.artandartifact.com](http://www.artandartifact.com) (search for "Wonderland"); 800.231-6766.

House Parts of Atlanta, GA is offering three large resin Wonderland statues either plain or painted. Alice stands 25½" tall (\$90 painted, \$80 white), the Rabbit is 18 ½" tall (\$75 painted, \$65 white), and the Cat 7½" (\$55 painted, \$45 white). 404.577-5584. "The Alice and Cat are particularly Tenniel-inspired and the paint job is almost a little gothic (perhaps as it should be?). The unpainted white set they sell is a bit less moody looking (and I think the white set is safe for use outdoors)." ~Andrew Sellon.

From the "Garden Shed" of *Better Homes and Gardens* magazine comes "Mr. Garden Bunny, a tuxedoed rabbit", holding a pocket watch. I suspect it is identical to the above. [www.bhg.com/gardenshed4](http://www.bhg.com/gardenshed4).

Cast resin decorative plaques of the Cheshire Cat, the Dodo, and the Gryphon come from White Winds in Somerset, England via Stuffe & Nonsense at [www.stuffemal.com](http://www.stuffemal.com). \$25.

A single CD with over *three thousand books* on it (including AW, *TLC*, *S&B*, *Snark*), any of which can be read aloud to you by your computer, costs only \$20. It can be ordered from [www.bookcdrom.com](http://www.bookcdrom.com).

Lucien Désar's lyrical "AWSuite" CD from Silent Spirit Records, PO Box 374, Salem MA 01970; 617.499-1946; [www.desar.com](http://www.desar.com). \$18. A detailed flyer is included in this issue's mailing.

Donald A. Peters' superb signed lithograph (30" x 24") of a garden landscape with miniature Alice characters (*KL* 62 p.23) is now priced at 50% off (\$23.75). Mr. Peters died last November, but his work can be seen at [www.dianesteele.com/products/alice.html](http://www.dianesteele.com/products/alice.html). Order from Diane Steele, [Artsteeles@aol.com](mailto:Artsteeles@aol.com); 323 E. Matilija St. PMB 169, Ojai, CA. 93023; 805.646.5702. It's an exceptional piece.



AAuG p. 67: are there hidden figures in the foliage?  
asks Ruth Berman — see page 8

